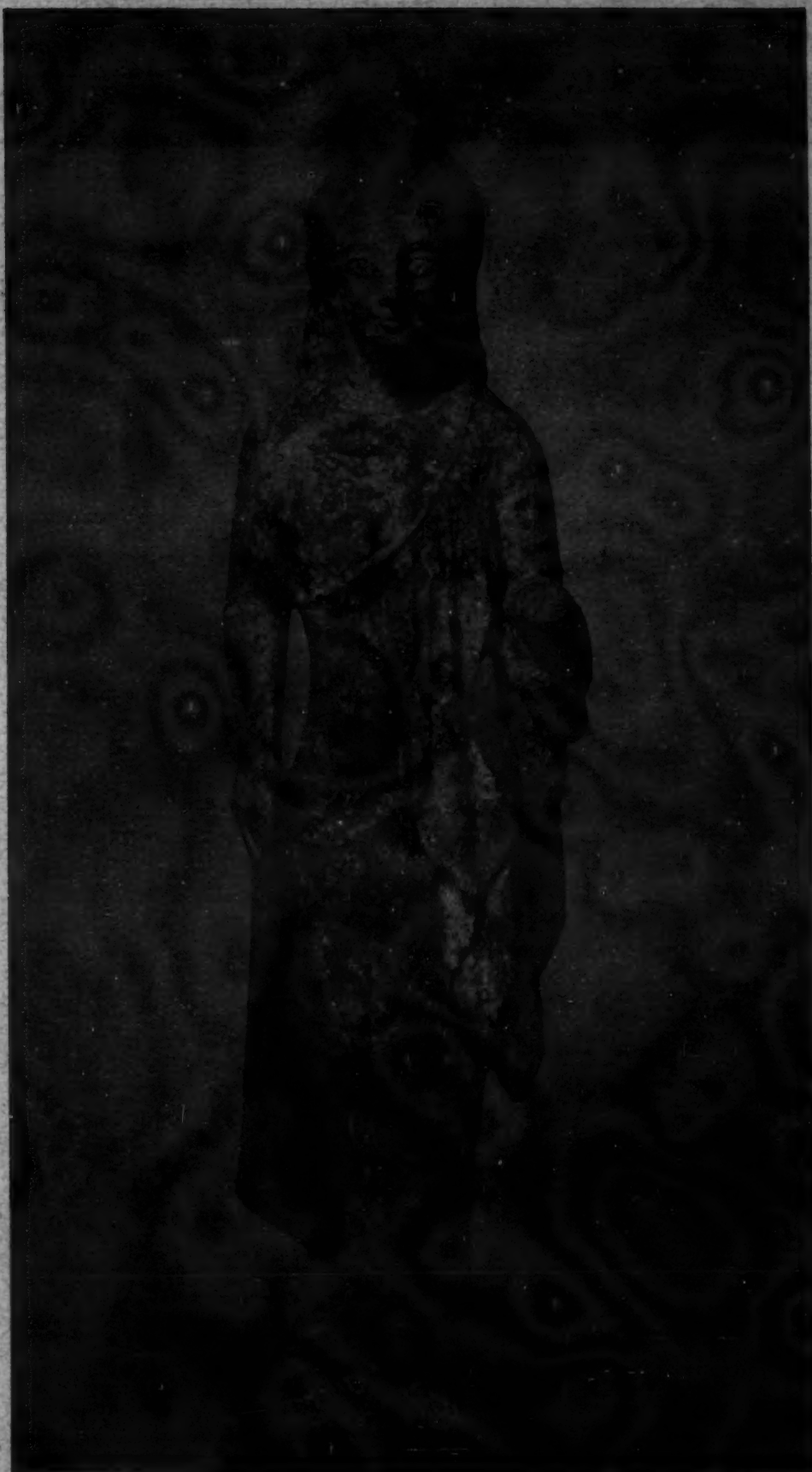


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Vol. XXVIII—No. 10—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, DECEMBER 7, 1929

Crivelli From Spiridon Sale In Chicago

Recently Acquired "Crucifixion" Is Now Installed in the Galleries of the Art Institute of Chicago. Was Bought for 250,000 Marks.

NOTE: The following article will appear in the next issue of the Chicago Museum Bulletin and is published here by courtesy of the Art Institute.

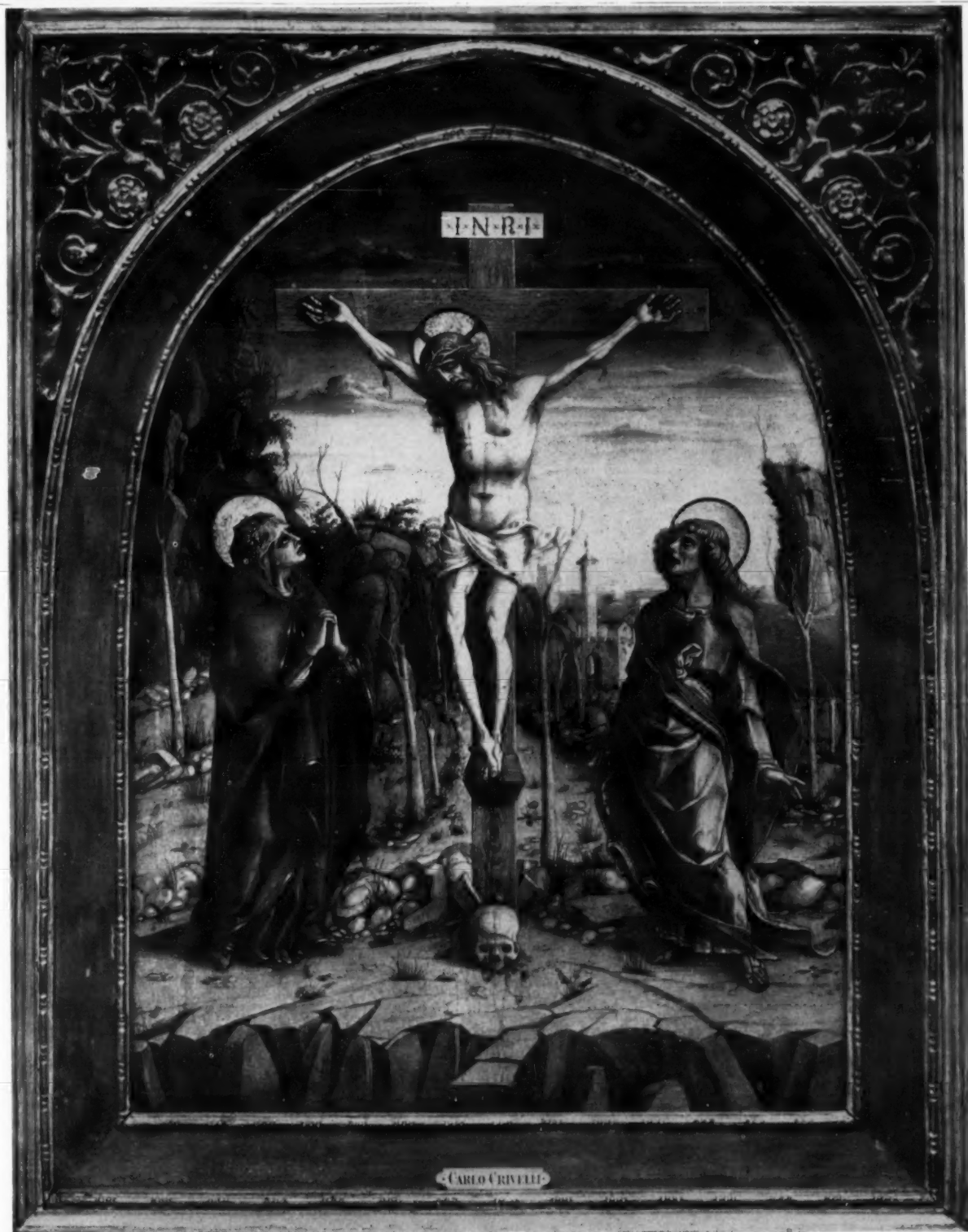
By DANIEL CATTON RICH

CHICAGO.—Enthusiasm for the painting of Carlo Crivelli is a fairly recent thing in the history of connoisseurship. As late as the last quarter of the XVIIIth century, most of his panels were still to be found in the churches for which they were commissioned, in Massa Fermana, or Ascoli or some other town in the dreary Italian Marches. About a hundred years ago the increasing interest in Italian Primitives brought about a rediscovery, and at once his paintings came into favor with a certain number of collectors. In spite of their interest, Crivelli had to wait until the XXth century for truly intelligent appreciation. Crowe and Cavalcaselle and other historians of their period were inclined to dismiss him as a "disagreeable but most talented painter," and it is only with the publication of G. M'Neill Rushforth's study in 1900, and the later works of Testi, the two Venturi, Berenson, and finally, in 1927, the extensive monograph of Franz Drey, that the painter's abilities have been at all fully defined.

Part of the hesitation towards Crivelli has been due to the fact that scarcely anything is known about his life. Fortunately he signed and dated a number of his paintings, and it was from the evidence of the signatures and a few scraps of tradition that Rushforth built his analysis. But since 1905, six important documents have come to light which help us to answer certain questions of fact, though as yet we know nothing of the man's personality. Drey believes that Crivelli was born in Venice about 1430-1435; we know that the painter was proud of his birthplace, for he always signed himself as coming from Venice. In 1457 he became involved in scandal, and after paying a heavy fine, probably left home in disgrace. Drey thinks that Crivelli next went to Padua, for all his commentators have spoken of the artist's dependence on the Paduan school of painting. His first signed work is dated 1468 at Massa Fermana; his last, 1493, at Fabriano. The years between he spent in the Marches—a region without a single important court or city—patiently and often brilliantly decorating one great altarpiece after another for the provincial churches.

This isolation from the world of affairs gives to Crivelli's art its peculiar quality. Before he left Venice he must have felt the influence of the contemporary school of the Vivarini, and at Padua he probably studied under Squarcione, the greatest collector of antique art, and the teacher of Mantegna. But though Crivelli never entirely put by his Venetian sumptuousness, or a Paduan interest in real appearances, he very early developed types and a style of his own. Lacking important rivals, and away from the stimulus of new ideas, he continued to perfect his forms rather than invent new ones. His art which began as contemporary, ended by being archaic. It took him years to tear down the barriers of the old form of altar-

(Continued on page 6)



"CRUCIFIXION"

An Important Recent Acquisition of the Art Institute of Chicago.

By CARLO CRIVELLI

HIGH PRICES IN BOERNER SALE

LEIPZIG.—The Boerner print sale of November 5th to 7th was attended by a large assemblage, including representatives of great museums, art dealers of Holland, Germany, France and America, and collectors from both Europe and America. The grand total of the sale, almost three-quarters of a million marks, was produced to a great extent by the uniformly high prices paid for the important prints by old masters. The most sensational price of the sale was the 70,000 marks paid for Rembrandt's "Three Crosses" in the third state. Only once, in the Six sale in Amsterdam, has this price been exceeded for a Rembrandt etching. In the Boerner sale, there was a strenuous battle for "The Three Crosses," waged between a Swiss dealer, the well known Rembrandt collector, de Bruyn, and an American representative. The latter was successful in carrying off the prize. The fourth state of this same etching was sold for 23,000 marks to the Fine Arts Society of London. Other Rembrandt etchings also brought very high prices.

Particularly large sums were paid for fine German and Dutch incunabulae, among which the "Adoration" of Mair von Landschut reached 11,500 marks. These, as well as the orna-

(Continued on page 25)

Modern Art Gallery Opened In Mexico City

MEXICO CITY.—A gallery of modern art under the auspices of the Municipal Government, where artists can show their pictures, has just been inaugurated here, with the exhibition of the work of two seventeen-year-old boys, students in the School of Fine Arts in Mexico City, according to a *Christian Science Monitor* correspondent.

Art has made long strides in Mexico since 1921, when a group of "revolutionary" painters made their fame together, which extended from Mexico into other countries. This now historical group, preceded by the dean of Mexican artists, Diego Rivera, already famous then, included José Clemente Orozco, renowned for his gold frescoes in the National Preparatory School in Mexico City; Carlos Merida, a Guatemalan of Mexican affiliation; Jean Charlot, a French boy who learned to paint in Mexico; Miguel Covarrubias, Carlos Orozco and Maximo Pacheco, Otomi Indian from Hidalgo.

These are what Diego Rivera calls the vanguard of Mexican revolutionary art, for they made the break com-

(Continued on page 6)

DOSSENA TO HOLD SHOW IN BERLIN

BERLIN.—A large exhibition of the work of Dossena is soon to be held in Berlin, reports *Die Kunstaktion*. The sculptor himself plans to be present at this showing of his much discussed productions. At the same time there will be an opportunity to see the film made under the auspices of Dr. Hans Cürdis, head of the Institut für Kulturforschung of Berlin. The film was made in Dossena's Roman workshop with the aid of W. Turck. Here, in the presence of a supervisory committee, the Italian sculptor produced various types of work—archaeological subjects, Pre-Raphaelite carvings and things in the style of Veronese, Guido Reni, etc. A concrete idea is given of the various technical methods used in a great variety of artistic enterprises.

Further details concerning the exhibition itself are not yet available. Although both the film and the showing of Dossena's work will take place at the same time, the two manifestations have no connection with each other.

Gallery of Living Art Holds Loan Exhibition

Recent Acquisitions and Loans From Private Collections of Modern French and American Paintings Are Shown at Brummer Galleries.

A note in the foreword to the catalogue of an exhibition of contemporary paintings held by the Gallery of Living Art, New York University, reads "Twenty-eight of the works shown are recent acquisitions made by the Gallery of Living Art. . . . Supplementing this group are a number of paintings which have been kindly loaned. . . ."

There are about twenty of these "supplementary" pictures and though they are therefore numerically minor, in everything else they are the tail that wags the dog. The exhibition, without them, would be only moderately entertaining for among them are the only first rate examples of either French or American painting. Most of the loans are good pictures, although minor works are more frequent than major. It is always a pleasure to see Mrs. Dale's "Gypsy Woman" by Modigliani for the picture is one of the painter's best and is especially appropriate, therefore, in a museum exhibition. The Braque still life from the same collection is also fine, richer and more varied in color than many of his paintings, although perhaps less vigorous in design than his best work. The Matisse still life, lent by Stephen Clark, completes the only wall in the present show which maintains the high standard which should be the first requisite of museum purchases. The Matisse is a conservative example and hardly a brilliant one but it appears to great advantage here.

Among the smaller works lent to the exhibition are Kuniyoshi's "Boy Taking Cow Home," lent by Samuel Lewisoohn, a good Demuth still life from Philip Goodwin's collection, water colors by Pascal and Sheeler, lent by Mrs. Charles Russell, Jr., and a white Utrillo, also from Mrs. Russell's collection.

Picasso's self-portrait, which we reproduced last week, is one of the best of the Museum's acquisitions but its chief interest is in its association with the painter. Neither it, nor the very early and clumsy still life adequately represent Picasso and the cubistic "Guitar and Glasses" belongs to a period in which he produced things of permanent value on very infrequent occasions, of which this was not one.

The Museum's gleanings from the European markets are very slim and dry and out of the twenty-four paintings, only three of which are American, there is not one which shows its painter at his best. The Americans do come off a little better and with three pictures contribute much more than their share of interest to the show. Kantor's still life and Billing's "Silver Screen" quite disprove any contention which the Museum might make that the whole of contemporary art is in France.

One of the proud possessions of the Museum is the large canvas of Miro reproduced on page 5. Possibly the size of the picture has something to do with it, since most of the acquisitions are small. But although it is contrary to physical laws it does seem that a large empty canvas is much more empty than a small one. "Dog

(Continued on page 4)



"STILL LIFE"

By HENRI MATISSE

Lent by Stephen C. Clark to the Museum of Living Art exhibition at the Brummer Galleries.

Gallery of Living Art Holds Loan Exhibition

(Continued from page 3)

Barking at the Moon" and the post-card size "Composition," also by Miro, are probably amusing as decoration. They have the entertaining qualities of the objects with which whatnots were once filled—the ruby glass cup etched with a picture of Niagara, the painted egg from Austria, the pewter model of Nuremberg, the suede bookcover painted with pansies by

childish hands, the cameos, Venetian mosaic brooches and bits of ore from California. They are, in other words, things to be seen infrequently as one might turn over the pages of an illustrated book of Balkan fairy tales. Miro is unquestionably clever; his slight designs are quite coherent and his color is always pleasant, but his version of the almost forgotten "Da-Da" will probably meet a similar fate.

The Museum's acquisitions were made for the New York University Gallery of Living Art by Mr. A. E. Gallatin.

BOSTON FILMS DRYPOINT PROCESS

BOSTON.—A moving picture demonstrating the process of drypoint has recently been completed for the Museum of Fine Arts, Boston, and was shown for the first time on November 20th at 3 o'clock. The production of this picture, the second in a series planned by the Museum of Fine Arts to show the processes of various arts, was greatly facilitated by the untiring cooperation of Frederick G. Hall, Boston artist, who posed before a battery of cameras, spot lights, and other incandescents while he traced step by step the technique of his art.

From the time of Rembrandt to the present, drypoint has been used in "the modern manner" with the rich burr lending softness and color to the

print. It is frequently combined with etching as in various subjects by Mr. Hall and in prints by Mr. Frank W. Benson, whose illustration of the etching process was the subject of the Museum's first moving picture, shown for the first time last May. After the presentation of the drypoint film on November 20th, Mr. Benson's demonstration was thrown on the screen. Following the pictures there was a reception and private view opening the exhibition of drypoints and etchings from their beginnings in the XVth century to the present. This is hung in the five Renaissance Court Galleries and will be on view to December 10th.

Mr. Hall's demonstration of the drypoint process was made in his studio at Gloucester, Massachusetts, by the University Film Foundation. One of the great problems faced by the producers was that of obtaining a lighting effect which would give proper value to the plate on which the artist was working, while the question of magnifications presented no less a difficulty. Both have, however, been satisfactorily solved and one may follow in clear and logical sequence the various details of technique which differentiate drypoint from all other print processes. Even the minute metal shavings which form in front of the tools are clearly reproduced and the character of the lines left by their removal is brought out by close-up views of the plate.

The setting of the film in Mr. Hall's studio along the North Shore made it possible to combine attractive photographic effects with accurate technical demonstrations, giving to the film an unusually pleasing atmosphere, not always possible in pictures essentially educational in character.

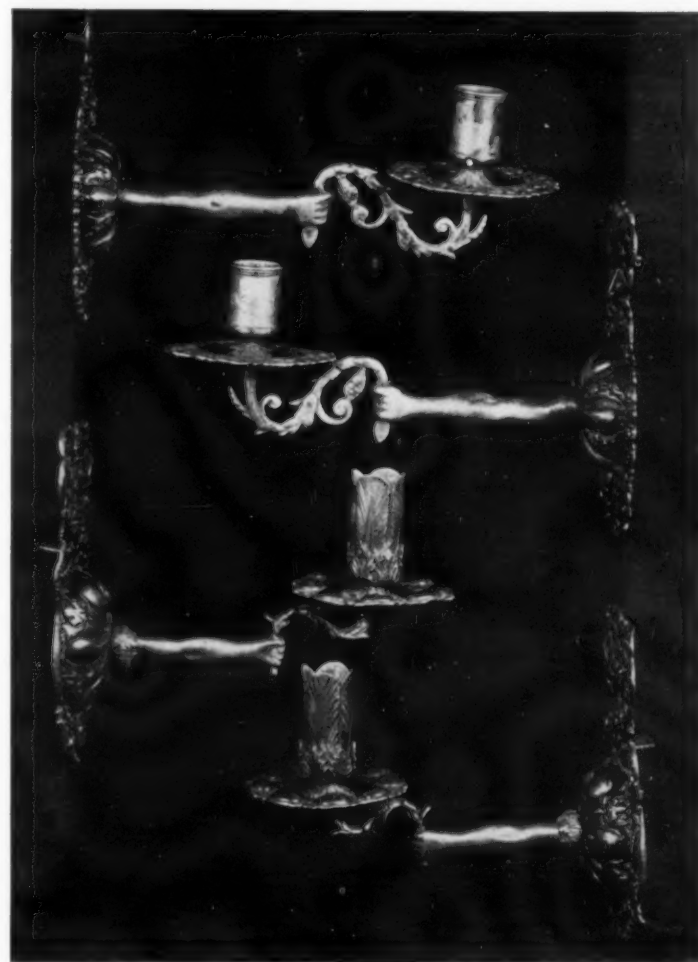
41,000 FRANCS FOR BOUDIN CANVAS

PARIS.—Collectors of modern pictures were present on November 22nd at a sale in the Hotel Drouot in which many works by the best artists came under the hammer of Me. Lair-Dubreuil, who was assisted by M. André Schoeller, manager of the Galeries Georges Petit. There were also very interesting modern water colors, pastels and drawings. Among the higher prices were the following: "La

Rade de Camaret," a canvas by Boudin, 41,000fr.; "Le Pont sur la Touques, à Trouville," by the same artist, 9,000fr.; "Le Tombereau," a panel by Jongkind, 24,000fr.; "Le Mariage d'Henri IV et de Marie de Médicis" and "Le Tirage des Barques sur la Plage," both by Isabey, respectively, 20,000fr. and 9,200fr.; "Le Grand Canal, à Venise," by Ziem, 18,000fr.; "Le Bassin des Tuileries," by Lépine, 15,000fr.; "En Normandie," by Veyrassat, 9,500fr.; "La Nympe au Puits," by Henner, 8,000fr.; "La Rentrée des Vaches," by Pasini, 5,650fr.; a good canvas by Lebourg, "L'Hon. à Hondouville, 5,300fr.; a water color by Ziem, "Le Bosphore devant Stamboul," 5,100fr.



BY APPOINTMENT



Two pairs of fine Silver SCONCES, made in the reign of "Charles II." One pair was made in London in A. D. 1685 by "D" and the other c 1684 by "T. I." The total measurement from wall is 10 inches in one pair, whilst being only 9 inches in the other pair.

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NEW CUSTOMS RULE ON ANTIQUE RUGS

The following letter, received by Mr. Jacques Friedenbergh of the Hudson Forwarding Company from the United States Customs Service, should be of interest to readers of THE ART NEWS concerned with the importation of Oriental rugs. Mr. Friedenbergh has been vigorously occupied with the problems brought up by the difficult task of marking Oriental rugs with the name of the country in which they were made. After communication with both the New York and Washington authorities he has received word that, according to the latest ruling of the customs authorities, Oriental rugs need not be marked to indicate the country of origin.

United States Customs Service, New York, N. Y.

November 20, 1929.

Hudson Forwarding & Shipping Company, Inc.

Sirs:

Receipt is acknowledged of your letters of the 25th ultimo and 15th instant, requesting advice as to the marking of imported rugs to indicate the country of origin which are over 100 years old.

In reply you are advised that the Commissioner of Customs advises me under date of the 14th instant that such rugs need not be marked to indicate the country of origin.

Respectfully,

(Signed)
ACTING ASSISTANT COLLECTOR.

A DODGE TO BEAT THE CUSTOMS

LONDON.—American collectors occasionally dodge the high import duty on old masters by having a modern picture daubed over the priceless original. The daub is washed off later. In this connection the following incident is recorded in the London *Daily Herald*.

There was a nasty accident not long ago. An American millionaire did down the Customs by having a landscape painted over a £40,000 Rembrandt. The man who washed off the landscape washed off the Rembrandt as well, and underneath it was a picture called "Nellie's Guardian, or Faithful Little Fido."

MOSCOW ACQUIRES BASKERVILLE WORKS

The Central Museum of Western Art at Moscow has acquired two paintings



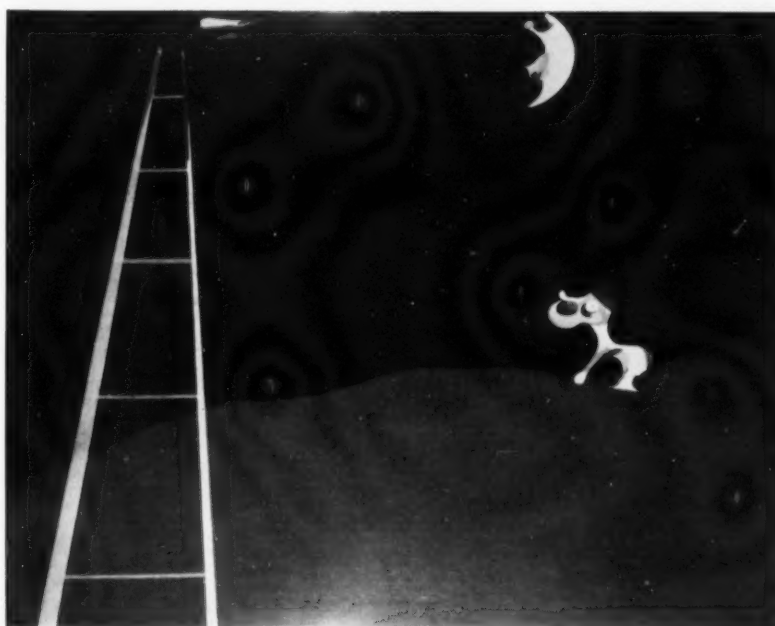
"STILL LIFE"

By BRAQUE

Lent by Mrs. Chester Dale to the exhibition of the Museum of Living Art at the Brummer Galleries.

by the American artist, Charles Baskerville, Jr. The purchase was made by Dr. D. H. Dubrowsky of the Russian Red Cross and Dr. Christian Brinton, the well known authority on Russian art, who visited a one-man exhibition of Mr. Baskerville's work

which closed at the Hackett Galleries recently. The two pictures, entitled "The New Religion, Kislovodsk," and "Station Hangers-On in the Caucasus," are part of the record of Mr. Baskerville's extended trip through Soviet Russia last summer.



"DOG BARKING AT THE MOON"

By MIRO

In the Museum of Living Art exhibition at the Brummer Galleries.



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Crivelli From Spiridon Sale Now in Chicago Museum

(Continued from page 3)

piece with its separated saints, and combine his figures into a single composition. His technique reflects the same conservatism. At a time when other painters were experimenting with oil pigments, he preferred to continue with tempera colors, bringing this early method to an altogether unexpected stage of refinement and splendor.

But in analyzing the reactionary tendencies in Crivelli, one is apt to overdo them. Though deliberately choosing old-fashioned forms and a technique that was fast losing favor, the painter in other ways responded to his time. Indeed some of his Madonnas, in their simplification and convincing grandeur, remind one of the XVth century. As time went on, Crivelli gradually dropped off the raised gilt details with which he had ornamented his early panels and came more to rely on refinements of drawing and delicacies of modeling to produce his effects. At one time his Pietàs seem to reflect the influence of the Bellini, but always the guiding spirit in Crivelli's art is decoration.

This side of the painter's art has always endeared him to collectors, for all have agreed that he was endowed with a superb sense of stylized design, made more pleasing through impeccable craftsmanship. The pains which he took in draughting the smallest detail and the consistency of his tempera method give him a high place. Since Crivelli was willing enough to repeat his compositions with little variation, he could center his entire attention on designing beautiful accessories. From about 1476 on, his panels became richer and richer in detail, and his style more mannered. It was inevitable that as he advanced, some vitality would be lost. His final great altarpieces in the Brera gallery at Milan are magnificent creations in which the figures have become somewhat forced in pose and feeling.

We are so familiar with the Madonnas or with the extremely stylized Pietàs, which as Berenson remarks often tend toward the grotesque through their overemphasis on precision, that it is surprising to find a painting by Crivelli which is simple and dramatic in appeal. "The Crucifixion," formerly in the Joseph Spiridon collection and purchased by the Art Institute through the Wirt D. Walker Fund, is a most unusual example. It was not a subject that the painter often treated; he preferred brocaded Madonnas, seated on dolphin-carved thrones, and surrounded by saints in robes of lacquered gold. There is an early Crucifixion in one of the four predella panels in the Massa Fermana altar, but it is weak and awkward in design. A tall panel—evidently from an ancona—and a lost Christ on the Cross with Mary Magdalene below, are the only other versions. The Art Institute painting is the latest in the series; Drey places it around 1490, at the time of the Odoni Altar, and the "Madonna between SS. Francis and Sebastian," both in the National Gallery in London.

In a desolate landscape of broken, jagged rocks and sparse vegetation, against a heavy sky, the low cross is set, and on it hangs the broken body of the Saviour. A white loin cloth is gathered round his hips; blood falls

from his wounds, and from his tortured head which is backed by a patterned nimbus. To the left stands the Virgin, with her face turned beseechingly up at her Son's, and with her fingers clasped in grief. On the other side is St. John, weeping and making a gesture of helpless resignation with his hands. Both these figures wear plain gold halos. Directly behind the cross a stony road leads to the towers and gates of a town, and in the distance is a little glimpse of the sea with a single sail, the only place in all of Crivelli's work where a motive of this kind occurs.

One is instantly struck with the reverential, even tender, mood of the painting. Though the Virgin recalls the Mary of the Pietàs, she is less Gothic in treatment and St. John is less severely treated than usual. The Christ is a simplified, exquisitely drawn figure, quite different from the full, hard body and stylized head of the Milan Crucifixion. In this presentation Crivelli has not suppressed the dramatic element, and for once his minute realism and somewhat harsh insistence on contours have been subordinated. The three figures, convincing in their large treatment, are knit in a forceful rhythm of line, to which the background of the doomed world contributes rather than detracts. The most tragic subject in the world is here presented with a strong emotional fervor which gives it an almost unique place among the early Venetian masters.

This landscape is an unusual feature with Crivelli, for he painted very few out-of-door subjects. The most he often allowed was a bit of perspective at either side of the Madonna's throne; here he has definitely established an emotional mood through the use of his strange sky and naked, forbidding countryside.

This is partly the result of his color; where so many of Crivelli's most splendid compositions approach the warm full tones of violet, rose and gold, this painting is comparatively restrained. A tan stone-color goes through the whole composition, accented here and there with green and a peculiar blue. The Virgin's cape is of dark blue lined with green, and her tunic is salmon-brown. St. John's mantle is dull lavender with a green lining; his robe is pale yellow. Crivelli's successful use of tempera appears in the firm enamel of the surface and in the unusual luminosity of the sky.

In drawing, the panel is very characteristic, for in Crivelli we find this combination of a marvelously precise and cutting line with a system of modeling based on careful parallel hatching. The artist's reliance on line is to be traced back to Padua and the teaching of Squarcione. In speaking of the Paduan group, Berenson has called certain of them, artists who "have never passed beyond the point of creating such designs as demand the utmost vitality in every detail." Crivelli is no exception to this observation. The present painting is permeated with strongly accented drawing, from the flinty rocks to the stunted cornel tree and the detailed drawing of St. John's head. This quality of line approaches the Japanese, as Berenson observes. In the work of their greatest masters, one can see just such an exuberant rhythm, controlled by a great incisiveness. If Bot-

ticelli is the most Chinese of Italian painters, Crivelli is the most Japanese, and his finest pieces of design make one think of Korin and the lacquer artists.

In all of Crivelli's art the ecclesiastical element is present. He was entirely a church painter and, so far as we know, attempted no separate portraits or mythological compositions. A Florentine like Pollaiuolo, a Venetian like Bellini, or a Paduan like Mantegna deliberately varied his Christianity with adventures among the pagan gods, but Crivelli, who took the realism from Paduan art and refused the classicism, painted nothing but panels for altarpieces, usually of the old ancona form. He preferred the traditional arrangement of a Madonna in the center, flanked with separate panels of Saints, and topped with a curved scene from the Passion. When his work came into favor, the anconas were broken up and the separate panels scattered through many collections. Our painting must have originally belonged to a large altarpiece and held the place of honor above the central composition. But like all of Crivelli's panels, ours is a complete work in itself. The craftsmanship on every one is consistently fine; if the drawing is slighted and the color muddled, you will find yourself dealing with the work of an imitator. Now when all the altarpieces and Pietàs have passed into the great collections, the Art Institute is fortunate to possess a Crivelli which not only illustrates his technical achievement, but shows unexpected abilities in dramatic narration.

Outsider though he was, from the development of Italian painting, Crivelli remains a magisterial figure. For twenty-five years, in a situation which a lesser, and it must be admitted, a greater painter would have found intolerable, and with an antiquated technique and no new motives, he produced a series of panels which rank with the most beautiful productions of Western painting. Art must have both radicals and conservatives, and sometimes the great conservative is the finer artist.

BRONX ARTISTS' GUILD ELECTS OFFICERS

At their recent annual meeting the Bronx Artists' Guild elected the following officers: President, Fred Nagler, Sputen Duvvil; first vice president, Michael M. Helter; second vice president, Arthur Frischke; treasurer, George Robert Smith, Jr.; secretary, Charlotte Livingston.

The Guild plans to hold its Eighth Annual Exhibition in the early spring.

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MODERN GALLERY IN MEXICO CITY

(Continued from page 3)

plete between the old and the new. Before that time Mexican painting, as Mexican music, poetry and other branches of art, were imitations of the European, mainly the French. A poem that brought its idea from the Mexican mountains of a canvas that pictured an Indian market woman not only would not have ranked as art, but were practically non-existent.

The break is now complete, and one

even hears complaints from Mexican old timers who ask if everything must come from Mexico in order to be art. In fact, the richness of Mexico is being tapped to the utmost in the new art as well as in music and literature, though the last perhaps lags the most.

The opening of the modern municipal gallery here marks another definite milestone ahead.

The Gallery of Modern Art, as the new exhibition place is called, is housed in the National Theatre, a colossal white marble structure that was begun in the time of Porfirio Diaz but never finished. It is under the direction of Carlos Mérida and Carlos Orozco



"Northwest Woods—East Hampton" by Francis Newton

PAINTINGS by FRANCIS NEWTON

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This interesting one-man show comprises a collection of 22 intimate paintings, widely varied as to theme and locality, in Mr. Newton's characteristic style.

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ZURBARAN BOUGHT BY SAN DIEGO

SAN DIEGO.—The Fine Arts Society of San Diego announces its purchase of a large and important canvas by Francisco de Zurbarán, the "St. Jerome." The picture was purchased from the F. Kleinberger Galleries, Inc., New York, and has received the authentication of leading authorities on Spanish painting.

It represents the saint as an old man, with long white hair, moustache and beard, in the ivory-white and rose-red garments of his monkish order. He stands looking toward the beholder, as if speaking. In his left hand he holds an old book; with the other he points toward the heavens in which appears a horn symbolic of the voice of heavenly inspiration. A rather vague landscape of rolling terrain forms the background, and in it a rocky slope with a grotto. Therein kneels another small version of St. Jerome, the St. Jerome of the wilderness. A somewhat broken sky and in the foreground the lion, symbol of this saint, complete the rather decorative composition of the canvas.

The painting is of generous size, measuring seventy-three inches long by forty wide. It was purchased by funds accruing from the Art Society memberships, together with contributions from public spirited citizens of San Diego. The picture is highly representative of Zurbarán at his best, and Zurbarán now ranks with the very greatest of Spain's painters. He is limited in his field of expression, but within that field there is none greater. Particularly in the lighting and animated realism is this picture a masterpiece.

The picture formerly belonged to King Philippe of France. It was exhibited in the Louvre until 1853, and when the king's collection was sold it passed into the hands of Lord Heytesbury, in whose collection it remained for a long time in London, England. It has been recorded in Waagen's *Art Treasures in Great Britain*, and has also been authenticated and discussed by August L. Mayer, under *Unknown Works of Zurbarán*, in a publication which appeared in 1927-28. Professor Jose Pijoan, one of the leading authorities on Spanish art, considers the "St. Jerome" a very representative work of Zurbarán and a decidedly important acquisition for San Diego's gallery.

Many of Zurbarán's paintings are to be seen in the Provincial Museum at Seville, including "The Apotheosis of St. Thomas Aquinas." For the Hieronymite Sacristy of Guadalupe he painted, from 1638 to 1639, a most important series of the life of St. Jerome. In this series of paintings the artist has discriminated among the various orders and ranks in the brotherhood. In such early paintings by Zurbarán the lighting is usually from one side, and in other respects similar to the lighting in San Diego's newly acquired canvas.

RUYSDAEL PANEL BRINGS 40,000 FR.

PARIS.—At the Hotel Drouot on November 20th Me. Lair-Dubreuil, assisted by M. Féral, presided at the sale of old and modern pictures signed by masters, and of water colors, gouaches, pastels and drawings by the best artists. It was a great occasion for collectors and dealers, whose bidding for these works was very animated.

Among the principal prices were the following: a picture on wood by Ruysdael, "Barques de Pêche," 40,000fr.; "La Liseuse," a canvas by Lépicier, 31,000fr.; two drawings by Ingres, portraits of Comte and Comtesse Turpin de Crissé, 31,000fr.; a canvas by Verkolje, "Le Chien Favori," 26,500fr.; a canvas attributed to Greuze, the portrait of a little boy, 19,800fr.; "Vue d'un Port," a canvas by Hackert, 18,100fr.; "L'Arrivée à la Plage," a painting on wood, attributed to Cuyt, 14,000fr.; another painting on wood, "Cour de Ferme," by Demarne, 13,500fr.; "Portrait présumé de Mme. Hennett," by Mme. Vigée-Le Brun, a canvas in a carved wood frame, 9,000fr.; "La Mouche de Salon," by Mlle. Gérard, 7,200fr.; a painting on metal, attributed to Brueghel, "La Place du Village," 5,000fr., and a portrait, by Tournières, of a man seated, 4,100fr.



"ST. JEROME"

By FRANCISCO DE ZURBARAN

Recently purchased by the Fine Arts Society of San Diego
from the Kleinberger Galleries.

CHAPIN WINS CARNEGIE PRIZE

PITTSBURGH.—James Chapin, an American artist, was announced on December 8th as the winner of the

popular prize of \$200 at the Twenty-eighth Carnegie Institute International Exhibition of paintings. The prize winning canvas was the painting "Emmett, George and Ella Marvin." More than 5,000 votes were cast by visitors to the exhibition, which closes on December 8th.

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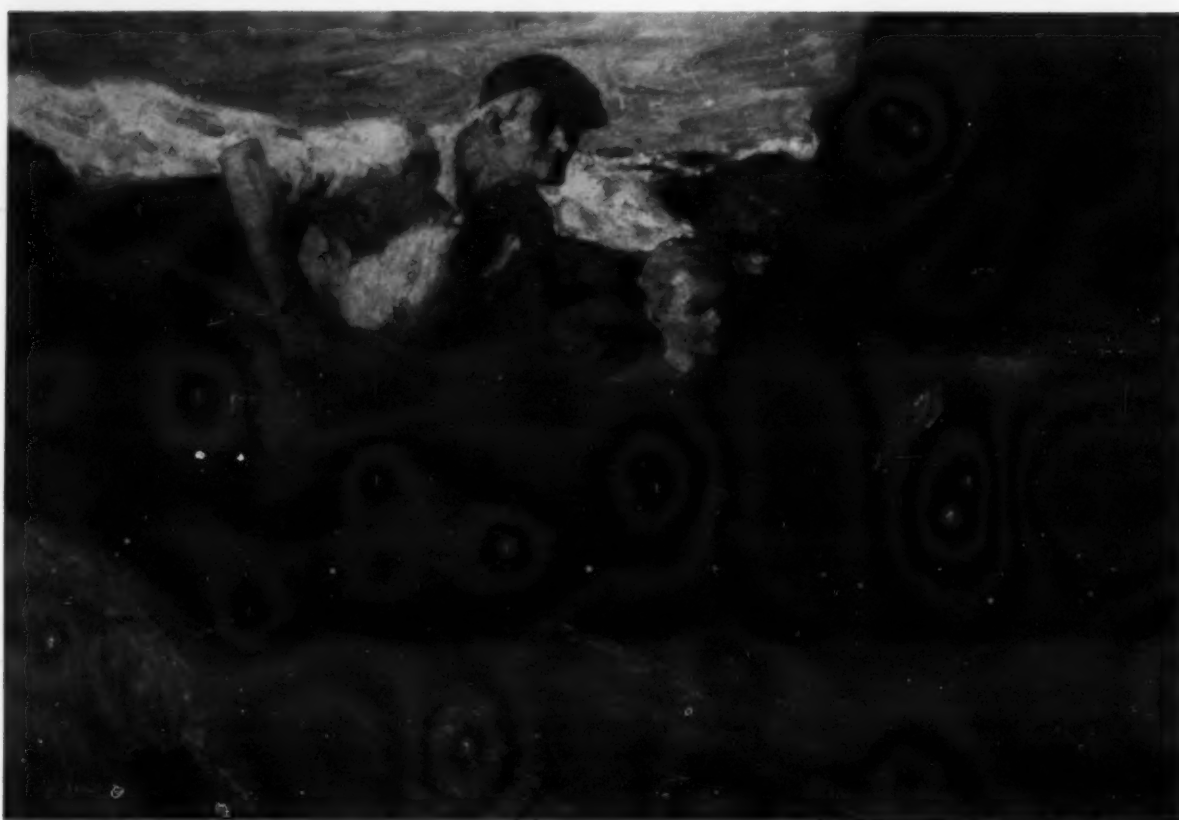
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DAUMIER PRINTS AT PUBLIC LIBRARY

During March and April the Print Room took note of the fiftieth anniversary of Daumier's death by organizing an exhibition of prints by him in Room 316. In April the exhibition was interrupted by the annual showing of recent additions to the print collection. Now the Daumier lithographs and wood engravings are again on view, and will remain in Room 316 throughout December, 1929, to March, 1930. If there were no other reason, the evident interest which these Daumier prints aroused would have been sufficient cause for resumption of this exhibition.

Daumier's significance in the history of art and of artistic lithography has become evident enough not to need particular emphasis in statement. This man's drawings, made to amuse the public through the pages of a comic paper, live today through the great art that lies behind their ostensible purpose. That is a condition not too frequent in the annals of what we call caricature or comic art.

The art of these drawings, apart from their purpose as illustrations to a humorous or satirical text, has attracted many. The humor in them will appeal to many more, and the bitter attacks on political conditions in the artist's land in the days of Louis Philippe will have interest for still others. Yet even when thus approached for the subject interest, the sheer artistry of the things cannot fail to become impressed more or less on the minds of those who see them. Daumier recorded the spirit of his time, but his art is for all time.—F. W.



"CROSSING THE BAR"

Recently purchased by the Dallas Museum from the Milch and Macbeth Galleries.

By MAX BOHM

DALLAS BUYS A MAX BOHM

The permanent collection of the Dallas Art Association has recently been enriched through the gift of one of Max Bohm's paintings, "Crossing the

Bar." This has been purchased from the State Fair Exposition in Dallas by the Munger Fund Commission—a fund established a few years ago by Mrs. S. I. Munger as a memorial, the income from which is to be used for the purchase of works of art for the Dallas Art Association. Although the fund has been available for three years, this is the first picture of im-

portance that has been bought through its auspices.

The large canvas is handled with all the breadth and spirit that characterizes Mr. Bohm's best work. The purchase was arranged by Mr. Louis Bliss Gillet, representing the Milch and Macbeth Galleries, to whom the picture had been consigned by Mrs. Bohm, widow of the artist.

FOLK ART TO BE COLLECTED HERE

An American national committee to seek out and preserve folk art which is outstandingly characteristic of this country is being formed by Miss Elizabeth Burchenal, chairman of the American Folk Dance Society, who returned on November 18th on the Lloyd Sabaudo liner *Conte Grande*, according to *The New York Times*. Miss Burchenal has been in Rome attending the first official meeting of the International Committee on Popular Arts, formed under the auspices of the League of Nations.

The international committee has twenty-seven members, representing as many countries, and was formed, Miss Burchenal said, to discover and remove causes of the disappearance of folk art in these countries. More explicitly, she explained, the committee will preserve by photographs, phonographs and moving pictures the folk tunes evolved in scattered localities from the emotions of a people, and the local dances of any community separated from other sections of their race.

Architecture and characteristic costumes and other handiwork which would demonstrate the individuality of any set of people will be gathered and placed in a national museum for the folk arts, Miss Burchenal said. An international museum for representative arts of each country is also planned by the world group.

Folk arts of the negro and the Indian are naturally considered American, but there are dances and tunes which are even more strictly a product of the people who grew up with the soil here, Miss Burchenal said. America, she added, is rich in folk lore, dances common to certain localities and songs marking the growth of the United States.

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Visitors to Pennsylvania Museum Express Preference for Period Rooms

PHILADELPHIA.—Why people go to the art museums, as they do by the millions, and what they like best when they get there, has been pretty much any man's guess until Fiske Kimball, director of the Pennsylvania Museum of Art, decided to make a scientific survey to determine the types and tastes of the million persons who visit this Museum annually. He found that authentic period rooms, which illustrate the Museum's unique method of display, were the first choice of both men and women, being preferred by 44 per cent of the visitors, while paintings, which one would expect to be first, ran a close second. In general he found that people like best what they know most about.

The investigation was conducted by staff members of the Pennsylvania Museum of Art, who asked visitors in the galleries what their occupation was, where they lived, how they had traveled to the Museum, what prompted them to make the visit, what exhibits pleased them most and what suggestions they had for improvement. Of the answers, one thousand taken at random, about equally divided between men and women, were carefully analyzed and the percentages applied to the entire adult attendance in the Museum. The report on the answers to the first four questions was made public a few days ago.

The historic period rooms scored

heavily over all other attractions, according to the survey, which indicates that 441,000 of the million visitors preferred them, while 325,000 preferred the paintings in the Museum. Furniture was liked best by 81,000 persons. The Museum's method of assembling paintings with other works of art was of primary interest to 71,000 of the visitors, while the new building itself got principal attention from 27,000. The first preferences of the remaining visitors were distributed for the following groups: French tapestries, wood carving, Chinese art, and oriental rugs.

The authentic interiors which were so popular include: the du Pont Pennsylvania German rooms, a bed room and a living room with a huge fireplace from a house built in 1752 at Millbach, Pennsylvania; the Janney Room, the Martin Room, and the Lippincott Room, all from the house of the Earl of Scarsdale in Derbyshire, England, built in 1724; the Elkins Room from Upminster, Essex, England, built in 1740; the Robinette Room from Wrightington Hall in Lancashire, England, built in 1748; the McIlhenny Room from Tower Hill, London, built in 1765; the Widener Room from the Powel House, Philadelphia, built in 1768; and the Lorimer Room from the Derby House, in Salem, Massachusetts, built in 1799, an example of collaboration of the architect Bulfinch and the woodcarver McIntire.

All of these rooms contain original paintings or other wall decorations of the period, as well as furniture, rugs, and ornaments. Despite the palatial



MADONNA IN A COURTYARD

One of two Schongauer prints recently stolen from the Boerner Exhibition Rooms in Leipzig.

TWO SCHONGAUER PRINTS STOLEN

LIEPZIG.—During the public exhibition of Boerner's November sale at Leipzig, two of the most valuable engravings were stolen: the one representing "The Virgin Seated in a Court Yard" (Bartsch 32, Lehrs 38) the other, "The Virgin Seated on a Grassy Bank" (Bartsch 30, Lehrs 36). Both impressions are described in C. G. Boerner's sale catalogue 162 (lots 681 and 682), the "Virgin Seated in a Court Yard" being reproduced. Any information regarding these thefts may be communicated to C. G. Boerner, 26 Universitätsstrasse, Leipzig (Germany); cables can be addressed to "Boernerkunst, Leipzig".

aspects of the English rooms no one of them got as many votes for first place as the Pennsylvania German bed room and living room. "Human interest in home-like things probably explains this preference," according to Mr. Kimball, who remarks further that "many people seem to like best the things with which they are most familiar."

The choices made by visitors seem to depend somewhat on their occupations, according to the survey, which shows that housewives and women office workers voted heavily in favor of the period rooms over paintings, as did also architects, engineers, manufacturers, and realtors, while, on the other hand, artists, students, and teachers liked the paintings best. Architects and engineers expressed great interest in the building itself, which authorities have pronounced the last word in museum construction.

No conclusion is offered by the survey as to why period rooms should have been preferred by bankers, business men, insurance men, and farmers, while buyers, salesmen and saleswomen, doctors, lawyers, nurses, and factory workers liked the paintings better than the rooms. Twenty-four per cent of those who preferred graphic art gave first place to English paintings, while the rest were nearly equally distributed in favor of Dutch and Flemish, French, Italian, and American paintings, with slight preferences in the order named. In the case of furniture, which led the remaining exhibits, the Early American styles were more popular than those of all other countries combined.

The Pennsylvania Museum's unique method of display, described by Mr. Kimball as a "composite scheme of installation, mingling paintings with other works of art, and displaying many works of art in authentic period rooms and backgrounds," is indicated as of primary interest to 71,000 visitors during one year. The director

believes further that this method has so enhanced the rooms themselves as to explain the vote of 441,000 persons in favor of them.

Criticisms from visitors were definitely invited, but more than half of those interviewed made favorable comments on the Museum and its exhibits, without offering any suggestions. Criticisms by the others fall into three general groups, namely, demands for more collections, more information about them, and greater facilities for handling crowds.

The desire for lectures and trained gallery guidance was widely expressed. This service had already been provided for, although public announcement of it had not been made at the time when the survey was being made. More modern art, more American art, more furniture, and more sculpture, were suggested needs of the Museum. Many of the visitors wanted more information on the labels for exhibits, and there was a strong demand for direction signs to show a continuous route through the galleries. Many of the visitors want more chairs for public use in the galleries. A considerable number craved a lunchroom in the building, and they will be satisfied in the future. All the suggestions will be heeded, according to Mr. Kimball, as far as practicable, and within the scope of the Museum's funds for operation and accessions.

TAPESTRIES SOLD AT HOTEL DROUOT

PARIS.—At a sale of old art objects and paintings, on November 18th at the Hotel Drouot, a tapestry representing a falconer riding in a forest, of the end of the XVth or the beginning of the XVIth century, brought 96,100fr., and a large XVIIIth century tapestry, 32,000fr. A Louis XV corbeille sofa reached 22,000fr.

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An Archaic Greek Polychromed Terra Cotta Statute of Demeter

By GUSTAVUS A. EISEN

Note: The archaic figure of Demeter, illustrated on the cover of this issue, is published here for the first time. Our thanks are due to Mr. Kouchakji, its owner, and to Dr. Eisen.—Editor.

In Greek art the goddess Demeter and her daughter Kore are generally represented together in one group, or if separately, the two are found as pendants to each other, owing to their connection by mythological and other traditions. Neither of the two goddesses inhabited Olympus, and were thus not of the celestial family of Kronos and Zeus who guided the destinies of mortal man. Demeter, however, did more than that. She was the goddess of the earth and its fruits and of all that nourished man. Without her the human race would have perished from lack of material aid. Her principal care was the harvest, hence she is generally represented with a basket of corn on her head, and holding in her left hand a fruit or a flower, some heads of grain or even a dish. Persephone or Kore, her daughter, is the deity of spring, the beginning of vegetable life. She is best known through her adventure with the god of the lower region who captured her and carried her off to the realm of everlasting darkness. But through her mother's entreaties Kore was permitted to visit the upper world once a year at the time when nature and vegetation began to renew the life extinguished by cold and darkness. Hence she became the goddess of spring. Both of these goddesses thus resided on or in the earth.

The finest representations in Greek art of these two goddesses were made in the archaic period and especially at the end of the Vth century B.C. before the Persian invasion of Greece. The old acropolis of Athens seems to have been especially favored with the statues of Demeter, but others of both aesthetic and technical importance are found or have been found elsewhere. The statues unearthed on the Acropolis were of marble and had been discarded after the Persian war when Greek art entered a new and more modern era. The archaic statues of Demeter have never been surpassed in dignity and happiness of expression. With marble statues of this same period from the Acropolis and elsewhere, the Greek artists modeled a series of terra cotta statuettes which resemble with slight variations, the larger statues in type and costume, but in coloration of the material are practically the same. They are smaller

and simpler than their pretentious rivals, but are equally noble and beautiful. The same characterization is found in both the marbles and terra cotta statuettes. The figure stands upright, animated by inhalation. The chest is emphasized and the pose reflects action of body and mind. This concept of inhalation in art the Greeks derived from the Minoans and the Egyptians. It is nowhere better demonstrable than in the Greek archaic figures.

The body in these Demeter figures is covered by a chiton, the under garment of the Greeks. Some are clad in the Doris chiton, a short woolen sweater without sleeves, others, like our statuette, are dressed in the Ionian chiton, a long linen robe with sleeves of varying length, the tunic or chiton being open along one side so as to facilitate the movement of the legs. Over the chiton was worn a short, more or less flowing garment, generally referred to as a peplos or mantle, which sometimes covered both shoulders and reached to the knees, or even lower, or, as in our figure, cuts across the body diagonally, leaving one of the shoulders, generally the right one, bare. In our figure the upper part of this garment is folded downwards as a collar or turnover border. Its right side fits closely to the body, while the left side hangs down in a few graceful folds, one of which is hung over the left arm, the forearm of which was horizontal and held some object now lost.

On the head the figure carries a short basket, symbolic of abundance. From this motif later artists seem to have derived the idea of the Caryatids which took the place of columns, as for instance, in the Erechtheion on the Acropolis of Athens, where the original basket of Demeter serves as part of the capital of the column figure.

But a much more interesting connection between our Demeter statuette and a Greek public work of art is found in the right hand statue once standing on the frontal apex of the temple of the island of Aegina. It is one of two statues, the left representing Kore, the right, Demeter. Our terra cotta Demeter is an almost exact duplicate of that figure, but is smaller in size. The temple of Aegina was dedicated to Artemis, the daughter of Demeter and the sister of Kore, hence it is quite appropriate that the statues of both her mother and sister should appear on the very apex of the temple. (Pausanias VIII, etc.).

The archaic smile of the terra cotta figure is especially pleasant and happy, being less crescent-shaped than in most similar figures. The color of the dress is remarkably well preserved and permits us to verify the theory that the chiton was practically always made of heavy red material, and that

CARNEGIE BUYS STERRER PAINTING

PITTSBURGH. — An announcement was made at the Carnegie Institute that the Department of Fine Arts had purchased the painting, "Girl With Ships," now in the Twenty-eighth International, for the permanent collection.

The painter of this picture is Karl Sterrer. He was born in Vienna in 1885 and studied art there. In 1908 he received the Rome Award and for two and a half years after that he resided in Italy and then traveled in Spain, Southern France, and Germany. In 1921 he became a member of the Academy of Vienna, where he is now the Professor of Painting. He had a group of three paintings in the Twenty-fourth International in 1925 and was represented in the Twenty-fifth International in 1926. He has a group of five paintings in the present International.

The painting was purchased through The Patrons Art Fund, which was established in 1922. There are nineteen subscribers to this fund. Each subscriber has pledged \$1,000 a year for a period of ten years for the purchase of paintings for the permanent collection.

The painting will not be placed in the permanent collection at the close of the International on December 8th, but it, with all the European paintings, will go to Baltimore to be shown in the Baltimore Museum of Art from January 6th to February 17th, and to St. Louis to be shown at the City Art Museum from March 10th to April 21st. The painting will be returned to Pittsburgh next May and placed on display.

the outer mantle, or bodice with folds, was generally pure white or tinted bluish. The head dress is elaborate, its parallel curls hanging downwards over the forehead and sides, entirely covering the ears. The strands end in helix-like curls all facing the median line of the face.

The actual original marble masterpieces of these rare terra cotta figures, have never been identified with certainty, but it is highly interesting to note that our Demeter is related in detail to two of the most interesting and best preserved of the marbles. Thus the costume and the basket on the head are practically the same as on a Caryatid of the Treasury of the Knidians at Delphi. (Hans Schrader: *Auswahl archaischer Marmorskulpturen in Akropolis Museum, Wien*, 193.) The hair tresses are also found in the magnificent statue No. 6821, in the same Museum. (Schrader, p. 13, Fig. 6.)

Statuettes of the archaic Greek type and quality are extremely rare, as compared with those of the Hellenistic era and three centuries later.



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Lithographs and Wood Blocks At the Chicago Art Institute

By DANIEL CATTON RICH

The first International Exhibition of Lithography and Wood Engraving opened in the Print Galleries of the Art Institute of Chicago on December 5th. This exhibition is to be an annual affair and represents the Institute's belief in the growing artistic importance of both mediums. Lithography has been taught in the Art Institute School for some years and the Scammon Lectures for 1929 were delivered by Bolton Brown, one of the most famous practitioners in the art. His book, *Lithography for Artists*, will be issued from the University of Chicago Press early in December in time to be of special interest in connection with the show.

The only restrictions for entry were that all work must have been produced during the two years previous to the date of exhibition and that prints reproduced through photo-mechanical means or prints with color applied after printing were barred. The result is a surprisingly varied group of lithographs, both in black and white and in color, wood block prints (including color examples), wood engravings and linoleum cuts. About 1,000 copies of the prospectus were mailed to prominent artists and nearly 1,300 entries were received. From these 1,300 the jury selected 350 to exhibit, all of which are for sale. Three galleries are hung with the black and white prints, and one small gallery contains the work in color.

One of the first objectives in the exhibition was to give it an international character. Though, naturally, the largest group of prints is by Americans, Austria, Belgium, Canada, Czechoslovakia, France, Germany, Great Britain, Holland, Japan, Italy, Mexico, Norway, Poland, Spain and Sweden are all represented.

In the last ten years the artists of America have taken a great and sudden interest in lithography. In 1916 when George Bellows announced that he was going to make lithographs he was strongly advised against it. How much of its present vogue is due to his success and how much to the unexploited qualities of lithography itself, one cannot say. A group of the younger American painters have turned to our everyday life for subjects, and have produced witty and satiric comments on the American scene and its personalities. Louis Lozowick, Mildred E. Williams, Pop Hart, Reginald Marsh, Peggy Bacon, Clark Fay, Samuel Halpert, Wanda Gag, Arnold Walkowitz and Jerome Meyers are among these. Others like Charles Sheeler, Vincent Canade and Ernest Fiene are more interested in the abstract qualities of our native landscape, while still another group—like George Biddle, Kuniyoshi, John Carroll, Rockwell Kent, Arnold Ronnebeck, Raphael Soyer, Carl F. Binder and Marguerite Zorach—are more exotic or whimsical. The Chicago lithographers, many of whom learned their methods in the School, are represented by Davenport Griffen, William S. Schwartz and I. Iver Rose.

Among the Americans working in wood are Thomas Nason and Asa Chetfetz, who contribute distinguished engravings. Mabel Pugh, Angelo and Salvatore Pinto, Arthur Young, Charles Wilimovsky, Todros Geller, Jean Crawford Adams, Norman Kent and Rockwell Kent show woodcuts, while Blanche Lazzell, Gustave Baumann and Edith Jane Bacon are represented by color woodcuts.

Great Britain during the last few years has fostered a distinguished group of wood engravers who have carried on the fine traditions of English book illustration. Many of these artists have worked for such presses as the Cresset, the Swan, St. Dominic's and the Gregynog. Among them are Clare Leighton, M. D. Short, Gertrude Hermes, William E. C. Morgan, E. Carter Preston, Hester Sainsbury, John Nash, John F. Greenwood, Blair R. Hughes-Stanton, Stephen Bone and Ethelbert White. England's leading lithographers, John Copley and Ethel Gabain are present with outstanding prints, while E. Blampied, C. R. W. Nevins, J. Kerr Lawson, James Grant and Spenser Pryse are showing characteristic compositions, the last two working in the somewhat rare medium of color lithography. Nor-

man Janes, Leon Underwood, Percy Smith and Gwendolen Raverat exhibit woodcuts and Laura Knight has sent two of her vigorous lino-cuts.

From France, where all arts are apt to supplement the great art of painting, come lithographs from Robert Bonfils, Gerard Cochet, J. E. Laboureur, Marie Laurencin, Jean Marchand, L. A. Moreau and Henri Matisse. Matisse's entry "Dancer Before a Mirror" is one of the hits of the show with its magnificent line and full, rich contrasts of tone.

Artists in Holland, Germany and Austria seem to have been interested in the bolder type of wood-block. Eekman, Peter Alma, J. Franken and B. Essers—all Dutch; Switbert Lobisser and Otto Rudolf Schatz, Austrians; and W. Jaekel and Peter Trumm from Germany have sent strongly patterned blocks. Max Pechstein, Emil Orlik, R. Schiestl, Curt Ullrich and W. Wagner represent German lithography, and Dutch wood engraving takes a prominent place with the work of Karel Van Veen and Cor Visser.

The Japanese, whose block prints have influenced the Western world so greatly, continue the tradition with Onchi Koshiro, Hiroshi Yoshida and Yoshio Nagase, while Foujita, the Parisian-Japanese painter, is here with one of his delightful lithographs of cats. Wood blocks which have played an interesting role in Czechoslovakian book illustration can be studied in the prints of such men as Arno Naudman, V. Silovsky and T. F. Simon. Among Polish artists working in wood the most interesting are W. J. Gornynska and W. Skoczylas. Jean Charlot and Orozco—both members of the famous Syndicate of Mexican Artists—contribute lithographs, while as characteristic of Italy, Norway and Spain we may take respectively the work of Giannino Marchig in lithography, Kristofer Erikson in wood engraving and Pedro Pruna in lithography.

The Jury of Selection for the First International Exhibition was composed of the Committee on Prints and Drawings of the Art Institute. Its members are Walter S. Brewster, Chairman; Robert Allerton, Wallace L. DeWolf, Chauncey McCormick, Robert P. Lamont, Horace S. Oakley, Thomas E. Donnelley and Mrs. Charles Netcher.

The exhibition will be on view until January 26th, 1930, after which a selection of about one hundred of the

NORWEGIAN ART AT BROOKLYN MUSEUM

The first exclusively Norwegian exhibition of prints to be shown in this country opened on November 13th with a private view in the Print Gallery of the Brooklyn Museum, to which members of the Museum and their guests were invited. The opening was marked by a reception and tea at which four Norwegian ladies served in national costumes. The refreshments were also by Norwegians. Vice-Consul Hvistendahl opened the show.

This exhibition was assembled at the request of the Brooklyn Museum by the Norwegian Graphic Arts Society of Oslo, Norway, which is the national society of print artists in Norway. It has been organized so as to show modern work done in prints in that country from about 1900 to the present. It is composed of three hundred etchings, lithographs and woodcuts.

After the showing at the Museum, the collection will go on tour and will be seen at the John Herron Art Institute in Indianapolis, the Toledo Art Institute, the Los Angeles Museum of History, Science and Art and the Henry Gallery in Seattle. This takes the tour up to the summer season, plans for which have not yet been announced.

The three hundred prints are the work of twenty-nine artists in groups large enough to give a comprehensive idea of their work. In many instances the exhibits for an artist number as many as fifteen. The artists whose work makes up the exhibition are Astri Aasen, Hons Breidvik, Sigurd Baerheim, Alfhild Borsum-Johnsen, Arent Christensen, Christian Christensen, Ragnhild Ender, Kristofer Erikson, Olav Flatabo, Pola Gauguin, Lilla Hellesen, Hans Holm, M. Holwech, Otto Johansen, Sverre Johnsen, Arne Kavil, Johannes Helbel, Eduard Munch, Johan Nordhagen, Ornuif Sallcath, Guido Schojolberg, H. K. Stabell, Gudmund Stenersen, Einar Stensby, Ralph Aulie Styker, A. C. Svarstad, Inger Sverdrup, Erik Werenskiold, Olaf Willums.

outstanding prints from all countries will be circulated for a year. The schedule, which has already been filled, includes a group of important American museums and art associations.



Medallion Portrait of James Christie, founder of the firm in 1766 and a personal friend of Thomas Gainsborough, R.A., and David Garrick.

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EXHIBITIONS IN THE NEW YORK GALLERIES

AMERICAN ART
Bourgeois Gallery

Exhibitions at the Bourgeois Gallery have become infrequent events and the announcement of a new one, especially of American art, at once arouses both interest and curiosity. The show now open is impressively presented. There is the introduction of a new artist—Remo Bufano—a patriarchal foreword to the catalogue and M. Bourgeois himself. Then there is the show.

From the introduction one is led to believe that here we should have men whose work is mature, strong complete, masterful—Bourgeois must have a Thesaurus—and equal to if not higher than the best in Europe. The artists are Branchard, Canadé, Friedman, Hirsch, Stan, Walkowitz and Bufano. Twenty-two pictures and nine sculptures are shown.

In the main we agree with M. Bourgeois but we cannot help feeling that it is unfortunate that these men are not represented by their best pictures. Hirsch has done many finer things than the portrait shown here; Friedman's three pictures are hardly an adequate representation. Branchard with five and Canadé with four come off better, for most of these are top notch. Walkowitz's "Dancer" is one of many and his best thing in the show is a landscape, "Early Fall," a good but not a great picture. In spite of much persuasion we cannot feel that Stan measures up to the others.

Life and "juice," says Bourgeois, are the only essentials in a work of art. Form, technique, line do not matter. If a picture lives—and this is after all no new contention—it is art; if it is dead no amount of classical pretensions can save it. So far so good. The quality of life in art—we quote again—is related to that in vegetables and anyone can see whether there is growth or decay. We are therefore invited to the Sabine farm to see the radishes.

It is disappointing to find so little life in the show, especially since some of the disappointment might have been avoided by a finer series of pictures by the same men. Friedman's "Portrait of a Young Girl" has the spark; Walkowitz's "Landscape" gives off a faint glow; Canadé self-portrait is a powerful conception and his landscapes breathe gently. Branchard's white tent has its own personality but



"WASHERWOMEN"

By EVERETT HAMILTON

Included in the artist's exhibition at the Montross Galleries.

his other pictures are something less than vital.

The "new" man, Bufano, is new only to art exhibitions for his masks and marionettes have long been known. The masks he has brought to the more sacred halls of art bring the theatre, and therefore dramatic action, with them. Since we are told that we must slough off all notions hitherto considered essential we should also drop the idea that anecdotal liveliness is not exactly life in art. However, the heads by Bufano are very spirited and forceful and well designed, even according to the critical standards which we are told should be discarded.

EVERETT HAMILTON
Montross Gallery

In a week which is not distinguished for the quality of its exhibitions, the show of water colors and drawings by Everett Hamilton at the Montross Galleries is a very pleasant oasis. It is an unpretentious exhibition, without trumpeting forewords or delusions of grandeur. Hamilton has painted a number of landscapes and figure compositions in water colors that are simple, direct and convincing. He has been especially successful with figures,

whether of those like the "Washerwomen" which we illustrate or prize fighters or horsemen. His color is restrained and good and he seems happily free from theories.

OLD ENGLISH COLOR
PRINTS
Knoedler Galleries

Among the collector's rarities in the current Knoedler showing of English XVIIIth century mezzotints, stipple engravings and sporting subjects, is a most intriguing young lady by the

name of Sophia, meditating "upon the two lovers so sweetly described by Mr. Gay, who were struck dead in each others' arms under a barley mow." Less amusing, but equally rare is the John Raphael Smith mezzotint of Lady Catherine Clinton after the Reynolds portrait, apparently the only known impression printed in colors. Among the few American items is an engraving of the Washington family, by Bell after J. Paul, Jr., which is unknown to Chaloner Smith and not in the British Museum collection.

The somewhat idyllic pictures of life in town and country as presented

(Continued on page 13)

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EXHIBITIONS IN NEW YORK

(Continued from page 12)

in rare mezzotints and stipple engravings after Morland, Wheatley, William Ward, J. R. Smith, Banbury, Singleton and other artists of the period, have as a bracing contrast the brisk realism of the sporting and coaching subjects, of which there is a fine series. The Alkens, as usual, stand out brilliantly in their crisp design and bright coloring from the more literal depictions of Wolstenholme, Ben Marshall and Pollard. Contrasting with the rollicking energy of the English artists are two French subjects after Carle Vernet, characterized by static elegance. The coaching prints form a particularly attractive group, full of drama and narrow escapes. One of the most breathless is the amusing "One Mile from Gretna—Our Governor in Sight with a Screw Loose."

Among the portrait engravings, the "Mrs. Fitzherbert" engraved by Conde after Richard Cosway, and the "Miss Farren," a Bartolozzi proof before letters after the Sir Thomas Lawrence painting, deserve particular mention.

Although not strictly included in the print exhibition, visitors to Knoedler's should not miss the portrait in oil of William Dean, Huntsman of the Epping Forest Stagbonds, which hangs in the room leading to the print gallery. As an inscription on the frame informs us this doughty gentleman "married 4 wives, broke 11 bones and carried out his duties as a huntsman until the age of 80."

**CARL MILLES
F. LUIS MORA
BARRY FAULKNER
ALEXANDER CALDER**
Fifty-sixth Street Gallery

Five recent sculptures by Carl Milles are now on exhibition at the Fifty-sixth Street Galleries. They are among the first works by Milles to be shown in New York and are in a different vein from those few which have previously been exhibited at Wildenstein's and in other group shows. Milles is here a tamer, milder man than we had known before, a closer follower of tradition. There is, however, a vigor in his figures which is wanting in most contemporary sculpture.

F. Luis Mora has the largest show of the current Fifty-sixth Street group and is represented by paintings, drawings, water colors, etchings and sculpture. The latter is, so far as the public is concerned, a new field for him and is one in which he will evidently be well received. He has designed and made models for a number of glazed terra cotta groups, Indian women, horsemen, etc., which will be very decorative. He has also designed a war memorial, a powerful conception which would serve as a reminder of the results of war rather than of its glories.

Water colors, screens and drawings by Barry Faulkner are on exhibition. Designs for murals and a number of studies are included.

Paintings, wood sculpture, toys, wire sculpture, jewelry and textiles by the versatile mechanic Alexander Calder fill a large room. The boy is clever but what will papa say?

**BRITISH ARTISTS
Thomas Agnew and Sons**

An exhibition of paintings by contemporary British artists, among them most of those whose names are familiar here, has been opened at the Agnew Galleries. The portraitists have fortunately been omitted so that one is permitted an unobstructed view of the state of painting in Great Britain.

The exhibition strengthens the belief that his humor is not the only thing which the Englishman takes sadly. There is a heavy solemnity to the show which Sickert's wit is hardly brilliant enough to lighten and the consumption of brown paint in England must be enormous. It is probably not true that nine-tenths of the pictures are painted in brown and ochre, but the impression that remains is one of almost unrelieved dullness. It is a pity because the pictures are obviously the results of much taking of thought and laborious execution.

Sickert's portraits, especially those of himself and of Churchill, and his echoes of Daumier discover a more facile gift than those of his fellow painters. The nimbleness of mind which is perhaps best displayed in his letters to *The Times* enlivens his pictures. The other men paint pictures which should photograph very well and would probably be more interesting that way than in the originals. With the exception of Steer's landscapes and John's portraits the canvases suggest that their authors may have been students of art books rather than of art and more familiar with reproductions than with originals.

The portraits of the Fuller family by Augustus John, and some flower pieces will do little to increase his fame, for John is generally thought of as a man who could at least paint very well.

Wilson Steer's large landscape, strongly reminiscent of Constable, is the one painting in the exhibition which goes beyond the usual average of our own academic shows. It is a straightforward presentation, unhampered by theories and proudly displaying its English descent. It would seem that, if the contemporary English school is to produce enduring work, its chances will be better under the banner which Steer carries than under the pall with which the others have covered French painting.

KATHERINE KINSELLA
Wildenstein Galleries

Paintings of Italy by Katherine Kinsella are now on exhibition at the Wildenstein Galleries. The pictures are quiet, restful things, capably

painted. Miss Kinsella is an accomplished technician and has devoted much of her time to the study of old walls or landscapes seen by lamp or moonlight. She has thereby achieved a simplicity rare in a romantic painter. Almost all of the pictures are small and unassuming, but they are unfailingly pleasant. Among the best are "San Pasquale—Lamp-light," "Above the Villa Papa Giulio—Rome" and "A Corner of Taranto—Lamp-light."

KENNETH HAYES MILLER
Rehn Galleries

Kenneth Hayes Miller, who once painted solid, sculptural figures and before that was an American Impressionist of no mean stature, is showing his latest efforts and mannerisms at the Rehn Galleries. One picture, "Mother and Child with Toy Balloon," recalls the qualities which formerly distinguished Mr. Miller's painting. The figures are well drawn and firmly modeled and there is a sense of actual form beneath the surface. But the picture is also a symbol, for the balloon, which is an incident in it, becomes the dominant theme in the others. The many nudes seem to be ingenious concoctions of rubber, unpleasant in color and texture, filled with gas. They are blown up almost to the bursting point and it is perhaps unfortunate that the little more needed for the explosion was not added.

WILLIAM S. HORTON
Durand Ruel Galleries

"The Golden Towers of Gotham" is the poetic title of an exhibition of paintings and pastels by William S. Horton, on view at the Durand-Ruel Galleries until December 21st. Mr. Ernest Dimmet, author of the *Art of Thinking*, informs us in the introduction to the catalogue that these pictures were painted from one and the same tower and often the same window. The Ritz Tower is obviously the artist's favorite skyscraper. It has been painted by Mr. Horton in evening rain, enveloped in sun, wind and smoke, after a snow storm, in morning light and in harmonies of rose gray and golden ochre and green. There are also three paintings of the Heckscher Building, one of which, a sunset view, has been acquired by the National Museum of Stockholm.

The group of pastels, in addition to the skyscraper subjects, includes several flower and fruit still lifes, of which "Sunflowers" is the most effective. The paintings, which are numerically the most important group in the exhibition are more obvious in coloring and composition than the pastels, where the atmospheric possibilities of the medium reinforce the poetic titles.

MAURICE FROMKES
Milch Galleries

The largest exhibition of paintings by Maurice Fromkes which has ever been held in America is now open at the Milch Galleries. This exhibition includes most of the pictures which were shown in Paris in 1927 and later in Bordeaux and Amsterdam. In all three European cities Mr. Fromkes was warmly received and generously praised.

Forty-three canvases are now on view, a group sufficiently large to include examples of each of his several phases. The familiar Spanish figures are the most numerous but still lifes, portraits, landscapes and nudes also make a comprehensive and representative showing.

Fromkes is a good draughtsman and has created and mastered a highly individual technique which is peculiarly suited to the sharp featured and heavily clothed figures which he chiefly paints. This technique is especially successful in the painting of fabrics and also for reproducing the early wood sculptures which he frequently employs in his still lifes. It is much less adaptable to paintings of the nude.

So much has been said of Fromkes' technique because therein lies the greater part of the exhibition's importance and it is that rather than any unusual gifts for design or remarkable color sense which gives the show its character.

**MARGARET
FITZHUGH BROWNE**
Ainslee Galleries

Fifteen portraits by Margaret Fitzhugh Browne, all but one of them done within the past year, are now on exhibition at the Ainslee Galleries. The exception is the portrait of Alphonso, King of Spain, lent to the exhibition by the New York Yacht Club. This picture is dated 1927 and the date should be remembered in looking at the other pictures for in it the paint has had time to dry, to sink into the canvas and to lose the shiny slickness which partly mars the other portraits. Alphonso, freshly painted, glittered as do these later works and it is possible, therefore, that these will be similarly improved by time. If, as may be hoped, it is the artist's intention to paint with an excess of pink fleshtones so that in aging they may preserve some brilliance it might be well for her to show only work which is at least two years old. The great change in Alphonso's portrait and its marked superiority to the others would surely justify such procedure.

The portraits now shown include those of many prominent persons, among them Professor Elihu Thomson, Bobby Jones, Miss Martha Berry and John Hays Hammond.

(Other Exhibition Notices will be found on page 18)

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MUSEUM PICTURES

The standards of our museums have undergone important changes during the past few years, as everybody knows. The old museum, with its vast collections of school pictures crowded into dusty galleries, its group of art objects left to it by "friends" for the delectation of the masses, its curios and general air of boredom is almost a thing of the past. Everywhere the old institutions are weeding out the surplus, reducing the number of mediocre objects on view and concentrating attention upon the best obtainable examples of the historic periods. Moreover, when our great museums enter the market today it is almost always to secure a really fine thing, or at least the best of its kind. Nor do most of our museums accept material of doubtful value as gifts.

The Metropolitan offers an occasional exception, especially in the departments of contemporary American art and some of the classical branches but even that institution is not always averse to the acquisition of a masterpiece. Also, like all of the older institutions, it suffers from an accumulation of diseases and cannot be blamed too severely. Its path was marked out in the days when museums were the hobby of the few and, except as repositories of treasures, valuable or otherwise, had little connection with the outside world.

It would hardly be astonishing if the museums which are chiefly devoted to the art of antiquity should retain something of their earlier stuffiness and yet it is they who are today leading the world in modern methods. But it is amazing to find one of the youngest museums in the country so one devoted, moreover, to the most recent developments in contemporary art reverting to practices which the old institutions are discarding.

The apparent purposes of a museum of modern art are to create an op-

portunity for its study, to show current trends in painting, to aid the public in any attempt it may make to understand modern pictures. Its position is a difficult one for there is still a very general prejudice against modern forms and the sanctity of age which protects an old master from critical scrutiny does not come to the rescue. Much more than a museum of old masters a museum of modern art needs fine examples. No better service can be rendered to the opponents of modern art than a display, under semi-official auspices, of second and third rate pictures.

There could be no way more futile for a man to seek to encourage contemporary art and its appreciation than by the formation of a museum of mediocre pictures. Also there is on public display enough stupid examples of the Italian Renaissance, the Dutch and English schools without adding any new things to the lot. One first rate picture, French or American, would do more to arouse enthusiasm and to foster interest in a movement which has tremendous vitality than the addition of twenty or thirty minor and uninteresting works to a collection already overburdened.



FRENCH CAPITAL—XIIIth CENTURY

"THE BAPTISM OF CHRIST"

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FRENCH CAPITAL—XIIIth CENTURY

"THE LAST APPEARANCE OF CHRIST TO HIS DISCIPLES"

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painter was born in Stockbridge, Massachusetts, sixty-seven years ago, and almost from the start of his career was successful. Honors came to him quickly, and a generation ago he was among the most popular young men in New York society. He married the model for two greatly admired portraits exhibited in the Montross Galleries in New York.

As his talents found wider scope, Mr. Reid produced many fine murals, some of which adorn the walls of the Congressional Library in Washington; the State House at Boston, the Church of the Paulist Fathers and the Appellate Courthouse in New York, and the H. H. Rogers Memorial Church at Fairhaven, Massachusetts. In addition his canvases were hung in the great galleries and museums, including the Metropolitan Museum of Art, the Corcoran Gallery and the National Gallery in Washington.

A member of the National Academy since 1906, Mr. Reid was on the way to fulfill his early promise when the power to do so was taken from him. Nearly three years ago he was stricken with paralysis, his entire right side being rendered useless.

But the painter had not lost his spirit. He gave up every activity which might have softened the dreary life of a paralytic and began to learn to draw anew with his left hand. For two and a half years he traveled a long, hard road of study. Meanwhile the art world forgot him and only the records told what he had accomplished in earlier years.

Six months after he had been paralyzed he was brought to Clifton Springs, where he continued the arduous task of learning to draw with his left hand. Feebly at first, but every task showing a stronger quality of line, he sketched with charcoal and crayons, then with pastels, and finally he was able to do a snowfall in oil.

Two works by him appeared last spring in the exhibition of the National Academy of Design. The paintings revealed all his earlier talent and excited such interest that his entire collection of work done in the sanitarium was shown in the Grand Central Galleries. He had two more paintings in the Winter Academy exhibit in New York which just ended, both of which found ready buyers. One was a portrait and the other was titled "Heart of the Rockies."

Mr. Reid was one of the eight artists who painted frescoes for the domes of the Liberal Arts Building at the Chicago Exposition in 1893. He was the winner of the Clarke prize in 1897, the Hallgarten prize in 1898 and received the gold medal at the Paris and San Francisco expositions. In his study abroad he had worked in the ateliers of Boulanger and Lefebvre and at one time was an instructor in figure painting at the Broadmoor Art Academy at Colorado Springs, Colorado.

In 1916 his wife, Miss Elizabeth Reves Reid, obtained a divorce. Mrs. Reid had been the model of two of his earliest portraits, and their wedding in 1907 was attended by most of the art figures of the day.

BOOKS

THE NEW ARTS

Edited by Philip N. Youtz
W. W. Norton & Company
New York
Price, \$6.00

W. W. Norton and Company's recently issued set of five small volumes, under the general title of *The New Arts*, comprises *Painters of the Modern Mind* by Mary Cecil Allen; *Modern Sculpture* by Joseph Hudnut; *Music, 1900-1930*, by Alfred Swan; *The Modern Theatre in Revolt*, by John Mason Brown; and *Potable Gold, Some Notes on Poetry*, by Babette Deutsch. It would be impossible in editions of this size—the books run to about eighty pages—to delve deeply into the subjects indicated, and the volumes are actually little more than essays. As but two come within the field of *The Art News* we speak further of these only.

In *Painters of the Modern Mind*, Miss Allen endeavors to show that every new art movement is really a search for a new rhythm. She discusses in this connection the "new" (Continued on page 15)

OBITUARY

ROBERT REID

Robert Reid, one of the foremost American painters, whose works are to be seen in a number of public buildings throughout the country, died on December 2nd at Clifton Springs Sanitarium, where he had been a patient for some time, according to special correspondence to *The New York Herald Tribune*.

The name, "Robert Reid, N. A." signed to some of the most important of American paintings, hides a story which perhaps has no parallel in the history of the country's artists. The

EXHIBITIONS IN NEW YORK

(Continued from page 13)

WATER COLORS AND PASTELS PORTRAITS BY JULIETTE THOMPSON

Marie Sterner Galleries

The current showing of water colors and pastels at the Marie Sterner Galleries achieves a congenial grouping of French, American, English and Spanish talents. Six entries by the Parisian favorite, Galibert, are a feature of the French contingent. Wide panoramas are rendered with deft, staccato touches, a little à la Dufy. An interesting Vlamnick of lighthouse and sea, an expressive group subject by Edy Legrand and the singing green landscapes of Verge-Sarrat also attract attention.

Among the American artists, one welcomes several landscapes by John Kellogg Woodruff, whose work we have not seen for some time. Decorative color harmonies are the main virtues of Ben Silbert's turquoise and rose still life, of Leon Carroll's flowers and of Simkhovitch's prismatic sheep scene. For a deeper concern with the true problems of the water-colorist one turns to the Zorachs and to Reginald Marsh's marine, for gusto and vivid observation to Stella Bloch's Harlem subjects, Roberto Domingo's bull fights and Randall Davey's polo players.

The Spaniard, Pruna, with a water color sketch of a girl in a chemise, again reveals the delicate economy of line which distinguished his work in the Carnegie exhibition of last year.

The English portraitist, Barnard Lintott, a bit conventional in his more official work, shows himself a satiric observer in the water color of a man asleep in a pullman.

Also on view at the Marie Sterner Galleries are a group of competent portraits by Juliette Thompson. Included in the showing are likenesses of the Princess de Broglie, Abdul Baha, Mrs. Lewis Stuyvesant Chanler, Mr. John Humphrey and Dr. Adelbert Becker. The artist has a good feeling for spacing and makes decorative accessories an integral part of her design. Her characterizations are straightforward and she does not try to make all her sitters into patricians.

COUNT BENTIVOGLIO MATER FEHRINGER

Dudensing Galleries

Decorative water colors by Count Bentivoglio and a series of religious drawings in black and white by Mater Fehringer are on view at the Dudensing Galleries through December. Some of Count Bentivoglio's phantasies would make excellent illustrations for sophisticated fairy tales; others would be effective as stage decor. The Middle Ages, the XVIIIth century and the Victorian period provide material for a gay and unpretentious showing, spiced here and there with a sly bit of humor.

The series of drawings by Mater Fehringer, which hang in the corridor, strongly resemble her work of last year. As before, the severely economical designs, with their absence of shading and outlines in heavy black, are suggestive of cartoons for modernistic stained glass.

CONTEMPORARY ETCHINGS

Macbeth Galleries

Etchings "suitable for Christmas gifts," are now on view in the print rooms of the Macbeth Galleries. Our personal recommendations would go out most strongly to a good proof of Arthur B. Davies' "The Temple," but doubtlessly Mr. Benson's ducks will rate more highly with spreaders of yuletide cheer. Several Childe Hassams, some child subjects by Margery Ryerson, Landscapes by Groll and two of Harold Denison's comments on country folk are also on view. In the corridors hang some of the least conventional etchings, including some interesting prints of acrobats by H. Sternberg and Margaret Lowengrund's finely executed "Hudson River Bridge in Construction."

FRANCIS NEWTON

Grand Central Galleries

A number of New Mexico and Arizona subjects are included in the exhibition of landscapes by Francis Newton, on view at the Grand Central Galleries until December 14th. The artist is at his best in the small canvases in which ice floes, dunes and hillsides are closely observed with special emphasis upon minute variations of tone. In the purely decorative subjects, such as "Woodland Stream," Mr. Newton sometimes abandons truth of observation for superficially attractive color harmonies. Heavy masses of dark color almost obscure the design of some of the more ambitious canvases devoted to impressions of density and sheer weight. Included in the showing are "Shingle Beach," loaned by Mrs. Harold Fowler and "Ice Berg Lake, Colorado," owned by the University of Georgia.

ELSA N. DALGLISH

Babcock Galleries

Precision of draughtsmanship and a certain miniature-like quality mark the paintings and water colors by Elsa N. Dalglish, now on view at the Babcock Galleries. The artist's best work is that which is smallest in scale. In the little water colors of mountains and castles her brush registers detail with a crisp, yet poetic touch that evinces close study of early Flemish and German prototypes. Among the oil paintings, "Grand Canyon" is notable for its successful suggestion of great distances, "The Gossips," for effective handling of light. Several of the street scenes in Hungarian and Czech-Slovakian towns are more interesting in subject matter than in treatment.

J. D. KNAP

Kennedy Galleries

Water color drawings of ducks and geese by J. D. Knap are on view at the Kennedy Galleries through December. Like Benson and other artists in this genre, Mr. Knap is an accurate and scientific observer of the habits of wild fowl. Aside from the ornithological interest of the water colors, they have the decorative appeal of silhouetted flight and of marshland and water seen under varying atmospheric conditions.

BOOKS

(Continued from page 14)

grotesque, the use of distortion, the search for rhythm and the new values.

Joseph Hudnut treats the subject of sculpture less abstractly in the main, filling most of his eighty some odd pages with notes on Rodin, French sculptors since Rodin, sculptors in Central Europe, in England and in America. Sections of chapters are devoted to Jacob Epstein, Eric Gill, Arthur Dobson, Mestrovic, Georg Kolbe, Bourdelle, Despiau, Maillol and others.

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THE TRADITION OF STANDING AND LOVING CUPS

By EDWARD WENHAM

No few of our present day customs perpetuate traditions dating back to the Middle Ages and earlier. Admittedly none other than intensive students of ancient usages is aware of these unbroken links connecting the past with the present; but they exist none the less. To suggest to the average layman that the courtesy of raising the hat originated with the ceremony of drinking would probably cause him to reconsider his opinion regarding your veracity. Yet it is by this same gesture we unconsciously keep alive the ancient tradition of the standing cup.

Which, however has no connection with that curious custom that has developed in America of doffing the hat to an elevator in a public building. This is one of those modern practices as inexplicable as they are meaning-

less. For why in a hotel, for instance, should a man remove his hat in the elevator yet replace it immediately he steps from the car—yes, whether women are present or not. Neither the elevator nor the attendant appreciates the "courtesy."

Our custom of saluting by touching or by raising the hat originated in olden times when the proffering of a cup of wine was a token of goodwill; and as, in order to drink from the cup, it was necessary for a knight to remove his helmet and thus leave his head entirely unprotected, his doing so expressed his faith in those around him. This in two ways; firstly the doffing of the helmet exposed his face and throat to a treacherous dagger and secondly drinking the wine showed that the knight had no fear of poison—a common medium in those days for disposing of an enemy.

None the less, owing to guests having been stabbed while drinking, it be-



ENGLISH SILVER WINE CUP, 1655
Courtesy of J. E. Caldwell of Philadelphia.



LATE TUDOR SILVER CUP
Courtesy of James Robinson

came the practice for one man to stand by with a drawn dagger while the cup was being quaffed and this custom also survives to the present time. In old-world clubs and among such gatherings as the Livery Companies of London, the great standing cups are still as important a part of their rites and ceremonies as they were centuries ago. This is especially so in England, where the love of precedent and tradition is so well expressed in the continuation of the ancient usages. And, today at the ceremony of the standing cup at a civic banquet or other important affair, two men face each other while another is drinking the wine.

Each Merchant or Livery Company of London possesses historical standing cups among its silver, one of the most celebrated being that presented by the inimitable Pepys to the Cloth-maker's Company during the time he



SILVER CUP

By THOMAS GILPIN, London, 1746
Courtesy of James Robinson.

was the Master. Several of these important pieces have found their way to American collections because while they do not now come within the category of useful silver, they represent the earliest examples of the English and continental craft. Some time ago we had the privilege of examining the Westbury Cup which bears the London hall marks for 1585. The bowl of this example takes the shape of an acorn on a plain baluster stem and it is but one of the many fanciful forms

adapted to these large vessels of ceremonial plate.

But never did the English standing cups achieve the eccentric shapes found with the early German examples, the latter taking the forms of sitting bears, cocks, boars, peasants carrying panniers besides the many with ostrich egg bowls, or made entirely of chalcedony mounted in silver, or the graceful nautilus shell bowl. In fact the true significance of the

(Continued on page 17)



PAIR OF TWO-HANDLED CUPS IN CLASSIC STYLE
Courtesy of Howard and Company.

By HENRY CHAWNER, 1794



TWO-HANDLED CUP
By CHARLES WRIGHT, London, 1772
Courtesy of James Robinson.



TWO-HANDLED SILVER CUPS OF THE LATE GEORGIAN PERIOD

Courtesy of the American-Anderson Galleries.



IRISH SILVER TWO-HANDLED CUP

Courtesy of James Robinson.

Tradition of Standing and Loving Cups

(Continued from page 16)

standing cup is undoubtedly exhibited to a greater degree by the work of German silversmiths than by that of any other nation.

The former name *hanap* though now rarely applied to standing cups allows us to see their relationship to the medieval mazer, the word being derived from *hnaepp*, meaning a bowl or basin. For though references are now seldom made to the ancient mazer bowl for the reason that it is almost impossible to obtain one, actually its shape was the basic form for many later articles of domestic silver. And, as the first standing cup was probably one of these simple mazer bowls, they are of interest as showing the gradual evolution to the later magnificent pieces of ceremonial silver.

Curiously enough the name mazer is one of the few applied to domestic vessels signifying the qualities rather than the use; these bowls were generally turned from bird's eye maple which has that attractive spotted appearance, hence mazer from the German *masa* meaning a spot. It is not, perhaps, easy to see immediately a connection between these plain shallow bowls and the later important silver drinking cups and other vessels. But it exists and is clearly traceable. It was not long after the appearance of the mazer as the common drinking cup, that those in use in the more important houses were mounted with a silver rim and a low silver foot. Gradually the foot was increased in height until the wooden bowl was raised on a silver stem and foot several inches high.

All this time, the standing cup had gradually been displacing the mazer bowl and there are several important cups dating from the fifteenth century which have stems and feet in every way similar to those of the mazer bowls; but the cup bowl is often a cocoa-nut mounted in silver and fitted with a cover. In other instances, the wide shallow form of the mazer in silver is mounted on a more refined stem and foot, this surviving in the later *tazze* and in the wide bowl table glasses of our time which before the days of Volsteadian drought were wont to hold champagne.

Few standing cups dating before about the middle of the seventeenth century are obtainable now, though occasionally our more important shops will receive one of an earlier date. But if examples even of the early Stuart period are now rare they are of particular importance as demonstrating the final passing of the Gothic traditions and the appearance of the refined forms of the Renaissance and the ornamentation of the Revival. The standing cups of the James I reign were frequently as much as twenty inches tall, many of them of silver gilt, the bowl of the cup generally being conical and fitted with a domed cover surmounted by cast voluted scroll brackets and a high steeple-like finial. In fact these cups are not uncommonly called "steeple" cups.

When we come to consider the mag-

nificent two-handled cups, which, today, we more often associate with trophies, we actually have a piece of silver derived from a somewhat different tradition to the standing cups. By the end of the seventeenth century the various spices and other exotic foods introduced from the East had changed the fashions in drinks. In addition to the more stimulating

punch and like delectable beverages, tea and coffee were gradually coming into more general use, as they became less expensive.

Two of the new beverages which appeared in the early part of the Stuart period were posset and caudle. Each was rather a liquid food than a drink, posset being bread or oat cake broken into small pieces soaked in curdled

milk and mixed with spiced wine or beer while caudle was bread, eggs, with sugar and spices mixed with warm wine or beer.

In time the former standing cups were beginning to lose their elaborate

covers as the fear of poison no longer existed to the same extent as previously. Consequently the ceremonial cups of the later seventeenth century are often finely wrought but

(Continued on page 18)

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Tradition of Standing and Loving Cups

(Continued from page 17)

plain bowl, not infrequently without a cover, supported on a baluster stem with a spreading foot.

With the coming of the two-handled posset and caudle cups it was not long before the beautiful loving-cups more familiar in our time made their appearance. Until the beginning of the eighteenth century the two-handled cups retained the more squat form popular during the late Stuart period when they were embossed and chased with large tulips and leaves and often with hounds and other animals. These invariably take the bulbous pyriform shape until about 1670 when the straight sided two-handled cups made their appearance. And by the reign of Queen Anne they were replaced by the larger vase shaped with dome covers, at first quite plain, later, during the Georgian period, becoming more and more magnificent.

Much of the finest silver craft of the Georgian period is represented by many of these great cups. The shapes vary considerably from the plain type of the Anne reign to the elaborate Rococo and the later Neo-Classical styles inspired by the designs of Robert Adam. But whereas by this time they had become more popular as trophies and have remained so to the

LOUIS XV DESK BRINGS 14,200 FR.

PARIS.—Me. Lait-Dubreuil, assisted by M. Lasquin, in Room 11 of the Hotel Drouot, completed the sale of M. A.'s choice collection on November 19th. The cabinet objects, miniatures, very curious enamels and not less interesting old and modern furniture brought some rather high bids. A Louis XV secretaire in rose and violet-wood marquetry, with the stamp of Boudin, attained 14,200fr.; a Louis XVI clock in white marble and gilt bronze, with the name "Beliole fils a Paris" on the dial, 9,200fr.; a Louis XVI chest of drawers in mahogany, bearing the stamp of C. Saunier, 5,600fr.; a small Louis XVI table with four leaves, in mahogany, 4,800fr.; a piece of furniture in mahogany with half-moon-shaped top in white marble, 3,300fr., and an Empire clock in gilt bronze with an allegory of astronomy as subject, with "Tourty" signed on the face, 2,700fr.

present time, they none the less represent an ancient tradition which survives among some families in England to the present time. For as with the Eastern races the breaking of bread is regarded as a symbol of lasting friendship, so, in England, the ceremony of "passing the cup" is looked upon as a sign that all misunderstandings are eliminated and that those who drank from the cup will always remain staunch friends. This is still rigidly observed even by the present generation and from the custom the term "loving-cup" doubtless originated.



RHAGES BOWL, PERSIA, XIth-XIIth Century
In the collection of A. Garabed of London.

RARE RHAGES BOWL SHOWN IN LONDON

LONDON.—The fact that, during the Mongolian invasion of Persia, the capital city of Rhages was captured only after it had been flooded to drive out its defenders, accounts for the

rarity of perfect specimens of Persian works of art from the site. Hence the importance of the splendid bowl in fine condition, discovered in Rhages and belonging to the XIth or XIIth century, that is now in the possession of Mr. A. Garabed of 1 St. Albans Place, Regent Street, London, W. The beauty of its decorations, a scene from

OLD PRINT OF NEW YORK BRINGS £220

LONDON.—Messrs. Puttick and Simpson's sale of old engravings from various sources on November 8th, produced a total of £1,330. The most notable prices included New York, taken from the Bay near Bedlows Island, after J. G. Chapman, by J. W. Bennett, published by Henry Megarey, aquatint in colors, £220 (Sabin); a panoramic view of New York, by Havall, aquatint in colors—£52; Sir D. Y. Cameron; "Harfleur," signed proof—£70 (Pool); and C. Meryon, "La Rue des Mauvais Garçons"—£40 (agleby).

an ancient legend, combines with the richness of the blue, gold and red coloring to emphasize the pre-eminence of the pottery produced in Persia during the period in question. The method of producing such glazes and tones remains a sealed book to the potters of today nor can anything approaching it in refinement of form and finish be found even among contemporary Chinese work.

On this bowl, which stands 3½ inches high and has a diameter of 8¼ inches, is shown a scene from the legend of the huntsman, Bahram-Gur, suitor of a princess who made a test of his marksmanship the price of her hand. The hero and heroine of the story are represented mounted upon a camel, she playing the harp while he uses his bow and arrow. Two attendants complete the picture.—L. G-S.

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COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

WOLF-LEWISOHN ET AL ETCHINGS AND COLOR PRINTS

Exhibition, December 7
Sale, December 12, 13

The American Art Association-Anderson Galleries, Inc., announce that S. Arlent-Edward's "Madonna After Botticelli," a signed proof impression of the mezzotint printed in colors after the famous "Virgin and Child" by Botticelli, in the National Gallery, London, will be included in a sale of etchings and color prints, embracing collections formed by Dr. Henry J. Wolf and Mrs. Frederick Lewisohn, of New York City, and others in America and England. The collections will be placed on view at the Galleries on December 7th, for dispersal the evenings of December 12th and 13th.

Also among the Americans represented are Frank W. Benson, with eight etchings; Arthur William Heintzelman; John Marin; Joseph Pennell, whose twelve etchings and lithographs include the desirable "Culebra Cut," signed trial proof, on old paper; sixteen of Whistler's etchings and five of his lithographs.

In the English group are Frederick Austin, Robert Austin, Edmund Blampied and Arthur Briscoe. "The Gale" by Briscoe, signed proof, splendid impression, is in the last mentioned group. Ten examples of the work of Felix Buhot are included in the French section of the collection, five of them being in the etching and aquatint class, and some signed with the red owl stamp.

Scotch etchers represented include James McBey; Sir David Young Cameron, whose thirteen numbers include a signed proof of the "Glen Strae"; and a good group by Joseph Gray, seventeen in number. Etchings by Zorn number fifty-six, among them "The Swan." The catalogue contains three hundred and seventy-five items in all.

The Arlent-Edwards numbers in the catalogue run from 93 to 146 and comprise the finest group that has come on the market in four or five years. They are all noteworthy examples.

PAINTINGS FROM THE DESVIGNES COLLECTION Exhibition, December 14 Sale, December 18

Oil paintings dated from the XIIIth to XIXth centuries, formerly in the collection of M. Jean Desvignes, will be sold at the American-Anderson Galleries on the evening of December 18th.

A signed Renoir drawing is one of the first catalogue numbers. It represents figures of two women and a girl. There are drawings, also, by Camille Pissarro and Sisley.

Among the paintings the French, Dutch, Italian and English schools are represented. Many of the pictures, like Van Goyen's "Chateau au bord de la Meuse" are small but of good quality and there are many pictures, assigned only to the various schools which are nevertheless interesting.

No. 51, an early conception of St. Jerome, is catalogued as by Sano di



By ANTONIS MOR
Included in the sale of the Desvignes collection at the American-Anderson Galleries on December 14.

Pietro. No. 54, a portrait of a noblewoman, has been given to Antonis Mor. This picture, which we illustrate here, has been described by Dr. Friedlander as an excellent work by a Dutch artist of about 1560. Another Dutch portrait is No. 55, which we also illustrate, signed A. Cuyt and catalogued as by him. It is dated 1642. No. 60, a triptych, represents the Nativity, the Adoration of the Magi and the Flight into Egypt. This XVth century panel is given to Adriaen Isenbrandt.

One of the most interesting paintings in the sale is a Madonna and Child with St. John, No. 62 of the catalogue, from the bodega of Raphael. There are marked points of similarity between the head of the Madonna and this picture and others painted by Raphael in the Louvre and the Uffizi. This panel, illustrated here, seems to be very closely related to Raphael himself and may well have been done under his direction.

MONIF COLLECTION OF PERSIAN ART

Exhibition, December 14
Sale, December 20, 21

According to an announcement from the American Art Association, Anderson Galleries, Inc., a choice collection of Persian art assembled by Hassan Khan Monif in Teheran and shipped direct from that point to their galleries will go on view December 14th for dispersal the afternoons of December 20th and 21st. The ever increasing difficulties which must be met in the search for fine pieces in Persia, makes the sale especially notable.

XVth and XVIIth century decorated pottery will be dispersed at the opening of the first session, followed by a small group of necklaces of semi-precious stones—agate, carnelian, and amber, one antique Indian carnelian necklace having earrings to match. Painted miniatures of the XIVth to

XVIIth centuries will come up next. A group of early excavated pottery and bronzes includes some Vth century Rhages pieces—an unglazed pitcher, a pottery bottle and an early terra cotta pot. Of interest is the early Rhages pottery pitcher, about the Vth century, of unglazed terra cotta with relief inscription. It is seven inches high.

Hispano-Moresque luster plates of the XVth, XVIth and XVIIth century are followed in this session by lacquered and painted palace doors, wedding mirrors and screens, all decorated in the colors of the East, with designs of blossoming shrubs and trees. The execution of all is placed at about 1700. Ispahan enameled tiles

and semi-antique rugs—Kashan, Hamadan and other weaves—close the first session.

Additional groups of folding screens, wedding mirrors and palace doors come up in the second session, as well as excavated bronzes, bowls, mortars, etc., of the XIth, XIIth and XIIIth centuries; Rhages pottery of the Xth to the XIIIth century, and miniatures, XVth to XVIIth centuries.

An important Rakka pottery tabouret, Mesopotamia, IXth century, is covered with a turquoise-blue glaze and decorated with Arabic inscriptions and openwork, distinguished by bright silver iridescence. An early unglazed Rhages pottery pitcher of (Continued on page 20)

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COMING AUCTION SALES

(Continued from page 19)

the Vith century is decorated with figures in relief, birds, animals, etc., and stands 6½ inches high. IXth century Rhages were also comes up in this session. Among the museum pieces is a plaster statuette of a king, and the figure of a winged horse with a queen's head, also in plaster, found in Rhages, both of the XIIth century. The textiles include brocades, among them a piece dated about 1600, with silver-ground decorated with a floral design, and an Ispahan Shah Abbas piece, 39 inches by 27 inches, with a rose ground, and all over design of a bird in a blossoming tree.

RAINS GALLERIES

GOELET PAINTING COLLECTION

Exhibition from December 10th
Sale, December 12th

The Rains Galleries announce that an important painting sale is that of the collection of oil paintings removed from the mansion of Odgen Goelet, 608 Fifth Avenue, New York City, which will be sold at their Galleries on Thursday evening, December 12th, at 8:15 P. M.

Outstanding in the group of paintings by old masters is "Woodland Cove" by N. Diaz and "Leading the Hounds" by Kowalski. Other artists represented are: Sir Joshua Reynolds, Jules Le Febvre, Troyon, De Haven, J. Opie, Daubigny, J. S. Sargent, Millet, Adrien Moreau, B. Van der Helst, Emile Levy, F. Cecil Bould, Meyer von Bremen, Lacquet, Cornille de Vos, Carlo Maratta, J. L. Gerome,



PORTRAIT OF A NOBLEMAN By AELBERT CUYP
Included in the sale of the Desvignes collection at the American-Anderson Galleries on December 14.

De Bock, Frank Brangwyn, Thomas Lawrence, Gainsborough, Boucher, Netscher and many others.
The paintings will be on exhibition Tuesday and Wednesday, December 10th and 11th, from 9:30 A. M. until 9:30 P. M., and on Thursday, December 12th, until 4 P. M.

CHRISTIE'S, LONDON

BEARSTED-TRAFFORD ET AL PAINTINGS Sale, December 13

Paintings, largely by XVIIth and XVIIIth century artists will be sold at Christie's on December 13th. The consignors include the Right Hon. Viscount Bearsted, Sir Humphrey de Trafford and the estate of H. H. Dobree. A number of Morlands are a feature of the sale, the most interesting of them being "The Corn Bin," signed and dated 1792. This painting has been engraved by J. R. Smith. Other Morlands include a stable scene, signed and dated 1791, a tap room scene of 1795 and "The Sty" of 1794.

The series of sporting paintings, so popular in the salesrooms these days, should form an attractive feature of the auction. The greatest attention will doubtless be centered upon Ben Marshall's portrait of "Grimalkin," the famous thoroughbred. The canvas is signed and dated 1814. There are two other Marshalls, some fox hunting subjects by F. and J. N. Sartorius, a Stubbs, three Woottons, and a Hering.

Among the outstanding examples of English XVIIIth century portrait painters are companion paintings of a lady and gentleman by Nathaniel Hone, signed and dated 1783; the Gainsborough portraits of Mr. and Mrs. Hill, painted circa 1760 and sold with the certificate of Sir Walter Armstrong; and Opie's "The Gregory Children," from the collection of Lord Leith of Fyvie.

The group of Dutch paintings features a large group of canvases by Honthorst, among which the outstanding examples appear to be the companion portraits of Frederick V of

Bohemia and his wife, Elizabeth. These works come from the collection of the Earl of Romney. Other portraits by Honthorst date from 1637-1639. By Van Os is a panel painting of flowers and fruit, signed by the artist. A Gerard Dou self portrait at the age of thirty-nine comes from the Aldrovandini Palace collection in Bologna and is signed and dated 1652. Among the Italian works are pictures given to Canaletto, Dolci, Domenichino, Giorgione, Andrea del Sarto, etc. A small number of French paintings include three portraits by Lavigilliere and a canvas entitled "Lovers," given to Boucher.

PUTTICK & SIMPSON

ANTIQUE TEXTILES AND TAPESTRIES Sale, December 13

Puttick and Simpson of London will sell on December 13th a collection of some sixty antique textiles and tapestries, the property of the Marques of Elorza of Jerona, Spain. The Brussels tapestries include a XVth century weave, having as its subject "An Edict of Cyrus;" an XVIIIth century hanging, depicting Sancho Panza and his ass, Dapple; and two pairs of early XVth century borders. A Flemish XVth century example, interwoven with gold and silver thread, is a handsome hanging depicting "The Isle of the Blessed." A pair of Gobelin panels with designs after Berain and a Lille XVIIIth century landscape and figural subject complete this section of the sale.

Among the antique textiles and embroideries, greatest enthusiasm will doubtless be evinced for the three important panels of Elizabethan needlework, circa 1590, which may possibly illustrate historic events in the reign of the Queen. The design is charming

(Continued on page 21)

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MADONNA AND CHILD WITH ST. JOHN SCHOOL OF RAPHAEL
Included in the sale of the Desvignes collection at the American-Anderson Galleries on December 14.

COMING AUCTION SALES

(Continued from page 20)

and the set indisputably of great rarity. Other unusually fine textiles include a set of four Italian early XVIII century hangings for a brazier table, of crimson velvet, mounted with finely embroidered orphreys; a set of five curtains of Genoese XVIII century crimson velvet, decorated with fine needlework panels; a Venetian XVth century altar frontal of fine cut crimson velvet in gothic design; a pair of Florentine XVIII century crimson cut velvet valances of exquisite pattern and an Italian early XVIII century orphrey, woven and embroidered with scriptural figures. Notable among the hangings is a Genoese example of the XVIII century in

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cut velvet with a bold design of conventional foliage.

The antique church vestments number some interesting specimens. There is a cope of green velvet of the XVIII century, from the monastery of Guadalupe, a XVIII century Spanish cope of crimson velvet, an Italian ruby velvet chasuble of the XVIII century, with embroidered orphreys, a few church banners, etc. Also to be found in the sale are interesting brocade panels, French and Italian, of the XVIII and XVIIIth centuries, Spanish and Italian damask hangings and spreads of the same period, and some rare velvets, including a number of Italian XVIII century pieces.

ANTIQUE CHINESE PORCELAINS AND JAPANESE CURIOS

Sale, December 11, 12

The London Commercial Salesrooms, Mincing Lane, London, will hold a Christmas sale of antique Chinese porcelains and modern Japanese curios on December 11th and 12th. The Chinese porcelains include examples of all periods, among them specimens in famille rose, famille verte, blanc de chine, celadon and monochrome glazes, as well as attractive specimens of blue and white.

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"GLEN STRAE"

By SIR D. Y. CAMERON

Included in the sale of etchings from various collections at the American-Anderson Galleries Dec. 12 and 13.

REPORTS OF PRICES IN AUCTIONS

MARIE STERNER COLLECTION

American Art Association - Anderson Galleries, Inc.—Etchings, lithographs, paintings, water colors and drawings by modern artists, and a group of Byzantine primitives from the Marie Sterner collection were sold on November 25th and 26th. The grand total for the sale was \$25,090. A complete list of prices follows:

1—Addams, Clifford "H. M. S. Tiger," etching	\$5.00
2—Bellows, George "The Street," lithograph	60.00
3—Bellows, George "The Hold-Up," lithograph, 1st state	30.00
4—Bellows, George "The Bathing Beach," lithograph	40.00
5—Bellows, George "The Old Billiard Player," lithograph	55.00
6—Bellows, George "The Lovers that Passed Him By," lithograph	75.00
7—Bellows, George "Morning No. 1. Nude," lithograph	25.00
8—Bellows, George "Gott Strafe," lithograph	25.00
9—Bellows, George "The Garden of Growth," lithograph	75.00
10—Bellows, George "Artist's Evening," lithograph	85.00
11—Bellows, George "The Statuette, Nude," lithograph	22.50
12—Bellows, George "The White Hope," Nude, lithograph	115.00
13—Bellows, George "Sniped," lithograph	17.50
14—Bellows, George "My Family, No. 1," lithograph	55.00
15—Bellows, George "In the Park," lithograph, second state	110.00
16—Bellows, George "Auntie Mason and her Husband," lithograph	70.00
17—Bellows, George "Irish Grandmother," lithograph, signed proof	185.00
18—Bellows, George "Solitude," lithograph, signed proof	50.00
19—Bellows, George "Splinter Beach," lithograph, signed proof	70.00
20—Bellows, George "The Irish Fair," lithograph, signed proof	70.00
21—Bellows, George "Between Rounds, No. 1," lithograph, signed proof	180.00
22—Bellows, George "Stag at Sharkeys," lithograph, signed proof; Jacque O'Hana	1,600.00
23—Bellows, George "The Sawdust Trail," lithograph	75.00
24—Bellows, George "Portrait of Robert Alken, No. 1," lithograph, signed proof	17.50
25—Bellows, George "Dempsey and Firpo," lithograph, signed proof, J. W. Nolen	1150.00
26—Bellows, George "Life Study, Nude Woman," seated, lithograph	40.00
27—Bellows, George "Lady of 1860, The Actress," lithograph, signed proof	65.00
28—Bellows, George "Portrait, Louis Bouche," lithograph, signed proof	25.00
29—Bellows, George "Punchinello in the House of Death," lithograph, signed proof	80.00
30—Bellows, George "Billy Sunday," lithograph, signed proof	50.00
31—Bellows, George "Introducing George Carpenter," lithograph, signed proof	170.00
32—Bellows, George "Family," lithograph, signed proof	30.00
33—Bellows, George "Business Men's Bath," lithograph, signed proof	85.00
34—Bellows, George "Jean in a Black Hat," lithograph, signed proof, second state	55.00
35—Bellows, George "Business Men's Class, Y.M.C.A.," lithograph, signed proof	95.00
36—Bellows, George "Legs of the Sea," lithograph, signed proof	60.00
37—Bellows, George "Portrait of W. E. Storey," first state, lithograph, signed proof	27.50
38—Bellows, George "Benediction in Georgia," lithograph, signed proof	85.00
39—Bellows, George "Shower Bath," detail, lithograph, signed proof, L. C. Hanson, Jr.	350.00
40—Bellows, George "A Base Hospital," lithograph, signed proof	50.00
41—Bellows, George "Artists Judging Works of Art," lithograph, signed proof	55.00

42—Bellows, George "Nude Girl, Standing on One Foot," lithograph, signed proof	80.00
43—Bellows, George "Portrait of Julian Bowes," lithograph, signed proof	20.00
44—Bellows, George "Mother and Children," lithograph, signed proof	27.00
45—Bellows, George "The Bacchanale," lithograph	25.00
46—Bellows, George "The Old Rasca," lithograph, signed proof	22.50
47—Bellows, George "The Workman's Kitchen," lithograph	15.00
48—Bellows, George "Battlefield," detail, lithograph, proof No. 1 on laid India paper	20.00
49—Bellows, George "Portrait of Mrs. R.," lithograph, signed proof	30.00
50—Bellows, George "Initiation in the Frats," lithograph, rare	27.50
51—Bellows, George "Married Couple," lithograph, signed proof	25.00
52—Bellows, George "Girl Fixing her Hair," lithograph, signed proof	30.00
53—Bellows, George "Study of B. P.," lithograph, signed proof	10.00
54—Bellows, George "The Battle," lithograph, signed proof	80.00
55—Braque, Paul "Head of a Woman," lithograph, signed	17.50
56—Cezanne, Paul "The Bathers," lithograph, George P. Braun	310.00
57—David, Hermine "The Prize Fight, European," etching, signed	40.00
58—David, Hermine "The Riding School," signed etching	30.00
59—Davies, Arthur B. "The Young Muse," aquatint, signed proof	80.00
60—Davies, Arthur B. "Flowers," lithograph, signed proof	75.00
61—Davies, Arthur B. "Ten Figures," lithograph, signed proof	80.00
62—Daumier, Honore "Une Oasis a St. Denis," lithograph	20.00
63—Daumier, Honore "The Meeting," lithograph	17.50
64—Daumier, Honore "Les Intrepides," lithograph	12.50
65—Daumier, Honore "Labaraque," lithograph	12.50
66—Daumier, Honore "Le Cocher," lithograph	35.00
67—Daumier, Honore "Vive l'Empereur," lithograph	25.00
68—Delacroix, Eugene "Red Gauntlet," lithograph, very rare proof before all letters	45.00
69—Dufresne "In the Tropics," etching, signed proof	22.50
70—Latour, Henri Fantin "At the Window," lithograph	45.00
71—Latour, Henri Fantin "Les Brodeuses," lithograph	27.50
72—Latour, Henri Fantin "Reverie," signed proof, lithograph	70.00
73—Forain, Jean Louis "The Bouquet, etching, signed in the plate	35.00
74—Ganso, E. "The Imaginary City," etching, signed proof	12.50
75—Gavarni "Conversation," colored lithograph	17.50
76—Glackens, William "Mother and Child," lithograph	10.00
77—Goldthwaite, Anne "Polo," etching, signed proof	12.50
78—Halpert S. "Village in Portugal," etching, signed proof	12.50
79—Hart, "Pop" "Bermuda Scene," etching, signed proof	17.50
80—Hart, "Pop" "Spring Time in New Orleans," lithograph, signed proof	27.50
81—Hart, "Pop" "The Cock Fight," colored lithograph, signed proof	35.00
82—Hopper, Edward "Shadows," etching, signed proof	20.00
83—Hopper, Edward "Evening Wind," etching, signed proof	22.50
84—Kent, Rockwell "Youth and Age," the artist's first lithograph, signed	50.00
85—Kent, Rockwell "Bringing Home the Christmas Tree," lithograph, signed proof	60.00
86—Kent, Rockwell "The Sun Worshipper," woodcut, signed proof	22.50
87—Kuhn, Walt "Head," etching, signed proof	30.00
88—Laboureur "The Picnic," etching, signed proof	15.00
89—Lepere, A. "L'Abreuvoir au Pont Marie," etching	10.00

90—Lepere, A. "La Cite Vue du Pont des Arts," etching, signed proof	5.00
91—Lepere, A. "Depart pour Greenwich," etching	5.00
92—Laurencin, Marie "Two Children and Pony," lithograph, signed proof	40.00
93—Laurencin, Marie "Promenade de Cheval," colored etching, signed proof	30.00
94—Laurencin, Marie "The Black Veil," colored etching, signed artist's proof	45.00
95—Laurencin, Marie "Girl on Balcony," colored etching, signed artist's proof	70.00
96—Legros, Alphonse "Woodland Study," etching	22.50
97—Manet, Edouard "Berthe Morisot," etching	80.00
98—Manet, Edouard "Marine," etching	65.00
99—Marin, John "The Elevated," etching, signed proof	30.00
100—Matisse, Henri "Danseuse au Miroir," lithograph, signed proof	190.00
101—Nevinson, C. R. W. "Southward," mezzotint, signed proof	30.00
102—Nevinson, C. R. W. "London Roofs," mezzotint, signed proof	37.50
103—Nevinson, C. R. W. "Wind," mezzotint, signed proof	17.50
104—Nevinson, C. R. W. Boesinghe Farm," drypoint, signed proof	20.00
105—Nevinson, C. R. W. "Return to the Trenches," drypoint, signed proof	37.50
106—Pach, Walter "The Gray Shaft," etching, signed proof	7.50
107—Pach, Walter "The Gothic Virgin," etching, signed proof	7.50
108—Pedriate, Helene "On the Beach," etching, signed proof	10.00
109—Pruna "Nude Seated," lithograph, signed proof	10.00
110—Pruna "Two Nudes," lithograph, signed and dated proof	20.00
111—Redon, Odilon "Ecllosion," lithograph	15.00
112—Redon, Odilon "Un Homme du Peuple, un Sauvage," lithograph, proof signed with initials	15.00
113—Redon Odilon "N'y a-t-il Pas un Monde Invisible," lithograph	12.50
114—Redon Odilon "Le Reve s'Acheve Par La Mort," lithograph	15.00
115—Redon Odilon "Dabord une Flaque d'Eau," lithograph, proof signed with initials	35.00
116—Redon Odilon "La Mort, Mon Ironie Depasse Toutes Les Autres," lithograph, first state	15.00
117—Redon Odilon "Entretien Mystique," lithograph, rare trial proof	15.00
118—Segonzac, Dunoyer de "Deux Filles," drypoint, signed proof	65.00
119—Sloan, John "Running Children," etching, signed proof	20.00
120—Sloan, John "The Movie Troupe," etching, signed proof	20.00
121—Steinlen, Alexandre Theophile "Nude Crouching"	25.00
122—Steinlen, Alexandre Theophile "Study of Nude"	10.00
123—Lautrec, Henri de Toulouse "Folies Bergere: Les Pudeurs de M. Prudhomme," lithograph	55.00
124—Lautrec, Henri de Toulouse "Judic," lithograph	35.00
125—Lautrec, Henri de Toulouse "La Tige, Moulin Rouge," lithograph	35.00
126—Lautrec, Henri de Toulouse "Frontispiece pour Yvette Guilbert," lithograph	15.00
127—Lautrec, Henri de Toulouse "Yvette Guilbert, Chanson Ancienne," lithograph	50.00
128—Lautrec, Henri de Toulouse "Yvette Guilbert, Soularde," lithograph	15.00
129—Lautrec, Henri de Toulouse "Yvette Guilbert," Linger Longer, Loo, lithograph	12.50
130—Lautrec, Henri de Toulouse Yvette Guilbert, Saluant le Public lithograph	10.00
131—Verge-Sarrat "St. Mandner," lithograph, signed proof	7.50

132—Verge-Sarrat "Maroc," lithograph, signed proof	27.50
133—Vlaminck, Maurice, D. "L'Arbre Vert," lithograph, second state	17.50
134—"On a Paris Balcony," artist unknown, canvas, 9 x 7 inches	12.50
135—Salichs, Vidal "Woman Resting," canvas, 20 x 24 inches	30.00
136—Ben, Ben. "Still Life," canvas, 26 x 20 inches	30.00
137—Figari, Andrea. "Spanish Party," canvas, 13 3/4 x 19 3/4 inches	30.00
138—Malcolm, Thalia. "On the Seine," canvas, 21 1/4 x 25 1/2 inches	35.00
139—Ben Ben. "The Homestead," canvas, 36 x 30 inches	30.00
140—Charlet, Franz. "Man in Red Jacket," 8 1/4 x 6 1/4 inches	12.50
141—Luini, A. "Railroad Bridge," canvas, 26 1/2 x 32 1/2 inches	30.00
142—Hartman, Bertram. "Eagle Light," canvas, 20 x 24 inches	50.00
143—Luka Madeleine. "Girl with Flowers," canvas, 16 x 13 inches	60.00
144—Luka, Madeleine. "Petite Blanchisseuse," canvas, 16 x 13 inches	55.00

145—Luka, Madeleine. "Friends," canvas, 16 x 13 inches	70.00
146—Luka, Madeleine. "The French Village," canvas, 7 1/2 x 9 3/4 inches	40.00
147—Mauny, Jacques. "Railway Carriage," canvas, 8 1/4 x 10 3/4 inches	30.00
148—Vasquez-Diaz. "Head of a Spanish Girl," canvas, 14 x 10 1/2 inches	25.00
149—Guys, Constantin (Attributed to). "Ballet Sketch," canvas, 8 1/4 x 10 1/2 inches	30.00
150—Kuhn, Walt. "The Red-cap," canvas, 20 x 24 inches	275.00
151—Kroll, Leon. "Girl in Yellow," canvas, 16 x 12 inches	200.00
152—Kent, Rockwell. "Newfoundland Landscape," canvas, 16 x 12 inches	200.00
153—Davies, Arthur B. "Mirrored Dreaming," canvas, 14 x 18 inches; A. Rudert, agent	2,800
154—Speicher, Eugene. "Nasturtiums," canvas, 16 x 12 inches	225.00
155—Laurencin, Marie. "Two Girls," canvas, 24 x 20 inches; Samuel Jones	2,000

(Continued on page 23)

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"HEAVING THE LINE"

By ARTHUR BRISCOE.

Included in the sale of etchings from various collections at the American Anderson Galleries December 12th and 13th.

REPORTS OF AUCTION SALES

(Continued from page 22)

- 156—Laurencin, Marie. "Portrait of Marie Laurencin's Mother," canvas, 16 1/4 x 13 1/4 inches 125.00
- 157—Zarraga, Angel. "Portrait of Renoir," canvas, 29 x 21 inches; Jacques O'Hana 600.00
- 158—Coubine. "Still Life," canvas, 10 1/2 x 14 inches 80.00
- 159—Pruna. "The Fish," canvas, 18 1/2 x 18 1/4 inches 150.00
- 160—Pruna. "Joseph," canvas, 18 x 15 inches 130.00
- 161—Couture, Thomas (Attributed to). "Head of a Girl," canvas, 18 x 15 inches 100.00
- 162—Fougita. "Nude," canvas, 15 x 21 1/2 inches 100.00
- 163—Simkhovitch, Simka. "The Rainbow," canvas, 14 1/2 x 19 inches; Jacques O'Hana 250.00
- 164—Simkhovitch, Simka. "The Family," canvas, 28 x 16 1/4 inches; Jacques O'Hana 300.00
- 165—Halpert, Samuel. "Landscape," canvas, 10 1/2 x 14 1/2 inches 80.00
- 166—Metzinger, Jean. "Tête d'une jeune femme," canvas, 28 1/2 x 23 1/2 inches 130.00
- 167—Zinoview. "Holiday," canvas, 22 x 18 inches 60.00
- 168—Medgyes, L. "Prize Fight," canvas, 21 1/2 x 25 1/2 inches 120.00
- 169—"Entry Into Jerusalem," Byzantine school, XIVth century, canvas, 19 x 15 inches 70.00
- 170—"St. John," Byzantine school, XIVth century, canvas, 14 x 11 inches 90.00
- 171—"St. George and the Dragon," Byzantine school, XVIIth century, canvas, 27 1/4 x 19 1/2 inches 80.00
- 172—"Hieronymus," Byzantine school, XVth century, canvas, 15 1/4 x 12 1/2 inches 80.00
- 173—"Massacre of the Innocents," Italian school, XVth century, canvas, 18 3/4 x 14 3/4 inches 60.00
- 174—"St. Catherine," Byzantine school, XVIIth century, canvas, 35 x 28 inches 225.00
- 175—"Crucifixion," Byzantine school, XIIIth century, canvas, 24 1/2 x 16 inches 80.00
- 176—"Two Caricatures: The Soldier and The Fireman," artist unknown, water colors, 17 1/4 x 12 3/4 inches 20.00
- 177—Musing. "Parisian Types," two drawings, 9 x 5 inches 15.00
- 178—Luciengenin. "The Fair," water color, 17 1/4 x 21 1/2 inches 40.00
- 179—Luciengenin. "A Street Scene," water color, 17 1/4 x 21 1/2 inches 80.00
- 180—Luciengenin. "A Square in Montmartre," water color, 18 x 21 1/4 inches 60.00
- 181—"Flowers," artist unknown, water color, 22 x 18 inches 75.00
- 182—Dechaume, Geoffroy. "The Bridge," water color, 10 3/4 x 15 inches 90.00
- 183—Dignimont, A. "Cafe in Paris," water color, 10 x 12 1/2 inches 20.00
- 184—Dignimont, A. "The Sailors' Bar," water color, 10 x 13 inches 25.00
- 185—Duchamp, Marcelle. "Siesta Eternelle," pencil drawing, 10 x 6 3/4 inches 15.00
- 186—Halpert, Samuel. "Roses," water color, 18 x 12 1/2 inches 60.00

- 187—Halpert, Samuel. "Brooklyn Bridge," water color, 13 x 19 1/2 inches 60.00
- 188—Domingo, Roberto. "Entering the Arena," water color, 13 1/4 x 18 inches 135.00
- 189—Domingo, Roberto. "Picador," water color, 12 x 19 inches 35.00
- 190—Bellows, George. "Carriers," crayon drawing, 9 1/4 x 9 1/4 inches 140.00
- 191—Bellows, George. "Sketch for Peace Painting," pencil drawing, 14 x 10 inches 60.00
- 192—Bellows, George. "Study of Clasped Hands," crayon drawing, 15 1/2 x 10 1/4 inches 40.00
- 193—Bellows, George. "Page of Sketches for Peace Painting," crayon drawing, 17 1/4 x 13 1/2 inches 70.00
- 194—Bellows, George. Sketch for peace painting, pencil, 9 1/2 x 6 3/4 inches 40.00
- 195—Bellows, George. "Head of a Young Woman," drawing, 6 3/4 x 6 1/4 inches 100.00
- 196—Bellows, George. Pencil drawing: Cows, 4 1/4 x 7 1/2 inches 110.00
- 197—Bellows, George. "The Soldier," crayon drawing, 12 1/2 x 8 inches 70.00
- 198—Bacon, Peggy. "At the Orpen Exhibition," pastel drawing, 19 x 23 1/2 inches 35.00
- 200—Steinlen. "In the Snow," chalk drawing, 16 1/2 x 11 1/2 inches 100.00
- 201—Kent, Rockwell. "Snow Queen," pen and ink drawing for "Wilderness," 7 x 9 1/2 inches 35.00
- 202—Kent, Rockwell. "A Spirit Walks," pen and ink drawing, 4 3/4 x 5 3/4 inches 70.00
- 203—Kent, Rockwell. "Foreboding," preliminary pencil sketch, 6 3/4 x 8 3/4 inches 40.00
- 204—Davies, Arthur B. Crayon drawing of red-haired woman, 15 3/4 x 9 1/2 inches 20.00
- 205—Davies, Arthur B. "Girl in White," pastel drawing, 15 1/4 x 8 1/4 inches 50.00
- 206—Davies, Arthur B. "Two Women," wash drawing, 14 1/2 x 9 3/4 inches 50.00
- 207—Davies, Arthur B. "Girl Dancing," chalk drawing, 14 x 11 inches 160.00
- 208—Davies, Arthur B. "Crouching Nude," pastel drawing, 9 x 11 inches 60.00
- 209—Davies, Arthur B. "Girl in Blue," pastel drawing, 10 1/2 x 8 1/2 inches 90.00
- 210—Davies, Arthur B. "Girl With Extended Arm," pastel drawing, 11 1/4 x 7 inches 50.00
- 211—Davies, Arthur B. "Apollo and Muses," white chalk drawing, 9 x 11 1/2 inches 40.00
- 212—Davies, Arthur B. "Reclining Nude," white chalk drawing, 12 1/4 x 17 inches 90.00
- 213—Davies, Arthur B. "Decorative Panel," chalk drawing, 21 1/2 x 49 inches; John J. Williams 800.00
- 214—Verge-Sarrat. "Environs de Chateau Landon," water color, 10 3/4 x 8 inches 60.00
- 215—Verge-Sarrat. "Chateau Landon," water color, 14 1/2 x 10 3/4 inches 190.00
- 216—Burchfield, Charles. "February Floods," water color, 10 3/4 x 18 3/4 inches 70.00
- 217—Burchfield, Charles. "Ruin," water color, 9 x 12 inches 30.00
- 218—Out
- 219—Rodin, Auguste. "Cambodian Dancer," water color, 12 1/2 x 9 1/2 inches; J. J. Williams 270.00
- 220—Seurat, Georges. "Back View of Woman Bending Over," drawing, 12 x 9 1/2 inches; Jacques O'Hana 1,300
- 221—Dorignac, Georges. "Nude," red chalk drawing, 28 x 23 1/2 inches 35.00
- 222—Jacob, Max. "The Crucifixion," red chalk drawing, 12 1/2 x 10 1/2 inches 45.00
- 223—Modigliani, Amadeo. "Baronowski," pencil drawing, 12 x 9 1/2 inches 55.00
- 224—Severini. "Still Life," crayon drawing, 25 x 39 inches 60.00
- 225—Derain, Andre. "Le Souper," gouache, 9 1/2 x 7 1/4 inches; J. O'Hana 300.00
- 226—Keene, Charles. "The Doctor," pen and ink drawing, 7 x 4 1/2 inches 25.00
- 227—Keene, Charles. "Neighbors," pen drawing, 7 1/2 x 6 inches 50.00
- 228—McEvoy, Ambrose. "Woman in Black," wash drawing, 15 1/2 x 11 inches 50.00
- 229—McEvoy, Ambrose. "Pensive Girl," wash drawing, 13 1/2 x 13 inches 150.00
- 230—McEvoy, Ambrose. "Seated Nude," wash drawing, 9 1/2 x 13 1/4 inches 150.00
- 231—Robinson, Boardman. "Nude," water color, 7 1/2 x 11 inches 20.00
- 232—John, Augustus. "The Captive," drawing, wash and line, 7 x 10 inches 70.00
- 233—Sterne, Maurice. "Head of an Indian Woman," crayon drawing, 9 1/2 x 13 1/4 inches 55.00

(Continued on page 24)



"THE SUSSEX"

By JAMES McBEY

Included in the sale of etchings from various collections at the American-Anderson Galleries December 12th and 13th.



JEWELS

Collectors and others who are perhaps more interested in Jewels as an accessory to dress and modern beauty may be impressed with the brooch illustrated. It is a rare example of the exquisite but rather quaint character of early 17th Century jewelry. But quite regardless of the reason which might actuate the acquirement of jewels whether to grace a collection or to find usage as feminine adornment readers of the Saturday Antiques and Interior Decorations Section of The Sun will occasionally find them delightfully discussed.

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"LEADING THE HOUNDS" By KOWALSKI
From the Ogden Goelet collection to be sold at the Rains
Galleries December 12th.



"WOODLAND COVE" By N. DIAZ
From the Ogden Goelet collection to be sold at the Rains
Galleries December 12th.

REPORTS OF AUCTION SALES

234—Epstein, Jacob. "Christ Laid in the Tomb," pencil drawing, 17 x 13 1/2 inches	60.00
235—David, Hermine. "In the South of France," water color, 8 1/2 x 13 1/2 inches	25.00
236—Sprinchorn, Carl. "The Proposal," pen and ink drawing, 8 1/2 x 9 1/2 inches	20.00
237—Simkhovitch, S. i. m. k. a. "Two Nudes," water color, 8 x 10 1/4 inches	30.00
238—Sprinchorn, Carl. "The Spanish Dancer," water color, 14 1/2 x 12 inches	50.00
239—Sprinchorn, Carl. "The Sailor," water color, 12 x 5 1/2 inches	80.00
240—Hart, "Pop," "Florida," water color, 11 x 14 inches	110.00
241—Legrand, Edy. "Circus People," water color, 19 1/2 x 25 1/2 inches	140.00
242—Legrand, Edy. "Reclining Moorish Woman," water color, 13 x 19 inches	95.00
243—Legrand, Edy. "Back View of a Woman," chalk drawing, 17 1/2 x 15 1/2 inches	80.00
244—Legrand, Edy. "Seated Moorish Girl," water color, 13 1/2 x 18 1/2 inches	70.00
245—Mann, Harrington. "Caricature," 26 x 33 inches	35.00
246—Medgyes, L. "King, Queen, and Crown Prince," water color, 11 1/2 x 9 1/2 inches	20.00
247—Medgyes, L. "Shepherd," water color, 11 1/2 x 9 inches	20.00
248—Medgyes, L. "Drak," water color, 11 x 9 inches	15.00
249—Medgyes, L. "La Duchesse," water color, 10 x 9 inches	20.00

250—Medgyes, L. "Le Duc," water color, 10 x 8 inches	25.00
251—Gussow, Bernard. "Family Group," pastel drawing, 11 x 18 inches	40.00
252—Gussow, Bernard. "Autumn Landscape," pastel drawing, 11 x 18 inches	50.00
253—Vanzo, Mario. "Still Life: Red Apples," water color, 14 1/2 x 18 inches	35.00
254—Burlin, Paul. "Nude," drawing, 25 x 18 1/2 inches	20.00
255—Len, L. "Paris Suburb," water color, 12 1/2 x 18 1/2 inches	40.00
256—"Figures Walking in the Fields along the River Bank in France," unknown artist, water color, 6 1/2 x 11 1/2 inches	35.00
257—Peters. "The Red Cottage," water color, 7 x 10 inches	15.00

BENGUAT FRENCH AND FLEMISH TAPESTRIES

American Art Association - Anderson Galleries, Inc. - French and Flemish tapestries from the collection of V. and L. Benguat were sold by their order on November 30th. The total for the sale was \$130,500. Important items and their purchasers follows:	
35—Louis XVI Aubusson tapestry panel, "Le jeu de saute-mouton," XVIIIth century, 6 feet 4 inches x 9 feet 4 inches; George McNeil	\$5,100
45—Louis XVI Aubusson pastoral tapestry, XVIIIth century, 8 feet 1 inch x 10 feet, one of a set of four Aubusson pastorales; David Zork	\$5,500
46—Louis XVI Aubusson pastoral tapestry, XVIIIth century, 8 feet x 6 feet 6 inches, woven in the colors and with the border of the preceding; W. W. Seaman, agent	\$4,000
47—Louis XVI Aubusson pastoral tapestry, XVIIIth century, 8 feet 4 inches x 7 feet, woven with the border and in the colors of the preceding; Mrs. T. Ross	\$5,000

HOPPNER PORTRAIT BRINGS £3000

LONDON.—The sale of pictures at Hurcombs on November 19th included a "Portrait of John Osborne, Lord Lieutenant of Bedfordshire and Colonel of the County Militia," by John Hoppner. This fetched £3,000 (Dyer). Van Goyen's "Barge Sailing through a Canal" made £500 (Sabin); and "A Portrait of Mary, Daughter of William Danby, of Masham, Yorkshire," by J. Downman, 1781, £230 (Ellis).

48—Louis XVI Aubusson pastoral tapestry, XVIIIth century, 8 feet 2 inches x 5 feet 1 inch, woven in the colors and with the border of the preceding; Mrs. W. T. Ryle	\$4,700
50—Italian tapestry, early XVIIIth century, "The Wheat Harvest," 15 feet x 6 feet 2 inches; J. W. Stanton	\$4,400
51—Flemish Renaissance animal tapestry, late XVIth century; 11 feet 2 inches x 17 feet 4 inches; Paul Manship	\$5,000
52—Brussels silk-woven tapestry, circa 1700, "Peace Ruling the Earth," 10 feet 9 inches x 16 feet 4 inches; A. L. Lovencon	\$8,500
53—Louis XVI Aubusson medallion tapestry, XVIIIth century, 7 feet 5 inches x 22 feet 8 inches; French and Company, Inc.	\$6,100
54—Delft Renaissance tapestry by Karel Van Mander, circa 1620, "Naaman, Captain of Syria, before Elisha, the High Priest (II Kings, 5)," 14 feet 3 inches x 17 feet 2 inches; French and Company, Inc.	\$7,100
56A—Small Renaissance XVIth century tapestry; Robert Low	\$5,100

VIEWS OF LONDON IN SOTHEBY SALE

LONDON.—Sotheby's first picture sale of the autumn season was held on October 30th, and, although the catalogue was unpretentious, there were a few views in oils of older London which will grow in interest as time goes on, according to A. C. R. Carter in the London *Daily Telegraph*.

These originally formed part of the celebrated Gardner collection, sales of which have occurred at regular intervals, consisting chiefly of numerous engravings, sketches and drawings of scenes, sites and buildings in London a century ago, many of which have vanished.

The pictures offered on the 30th were by unnamed and unambitious painters and in this respect were different from most of the drawings sold hitherto, to which some definite name of an artist would be confidently given. Several of them depicted "all the fun of the fair" when the Thames used to be frozen—a phenomenon of very rare occurrence after the Embankment was constructed.

One of these lively scenes fetched £102, and chief among the rest of these anonymous pictures of London was a view in the City showing the church of St. Magnus, which brought £125 (Ellis and Smith). The original church, associated with Miles Cover-

dale, a translator of the Bible, was destroyed in the Great Fire, and rebuilt by Wren in 1676, but a fire in an adjoining oilshop in 1760 injured the new church.

Another picture of old London, assigned to Canaletto, showed a view of Charing-cross when old Northumberland House faced the equestrian statue of Charles I. For this Mr. W. Sabin gave £265.

Towards the end of the sale a few modern works from the collection of Sir Archibald Langman included a rustic scene, with various figures, by Birket Foster. Although for some time past professional collectors have been looking askance at Victorian art, Birket Foster is the "old soldier" among artists whose fame never dies, and this engaging scene of simple country joys realized £220 (de Caseres).



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NEW YORK AUCTION CALENDAR

**AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.**
30 East 57th Street
December 4, 5, 6, 7—Oriental art, the property of Yamanaka of London.
December 12, 13, 14—French furniture and objects of art from the establishment of Old France.
December 12, 13—Etchings and color prints from the collections formed by Dr. Henry J. Wolf and Mrs. Frederick Lewisohn of New York City and others in America and Europe.
BROADWAY ART GALLERIES
1692 Broadway
December 12, 13, 14—Household furnishings, etc.
FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue
December 11, 12, 13, 14—Miscellaneous furnishings and art objects.
PLAZA ART GALLERIES
9-13 East 59th Street
December 5, 6, 7—Collection of antique

furniture and objects of art belonging to O'Hana and de Cordova.
December 11-18—Collection of English, French and Italian furniture, antique English and modern silver, tapestries, textiles, paintings, bronzes, lamps, porcelains, antique jewelry and books in fine bindings from many consignors.
RAINS GALLERIES, INC.
3 East 53rd Street
December 4, 5, 6, 7—Part II of the Ogden Goelet estate with additions of old English and French furniture.
December 12—Oil paintings removed from the Ogden Goelet mansion, 608 Fifth Avenue, New York, with additions.
SILCO GALLERIES
40 East 45th Street
December 7—Books from miscellaneous sources.
December 12—Jewelry sale for the Provident Loan Society of New York City.
December 13, 14—Miscellaneous household furnishings.

FOREIGN AUCTION CALENDAR

LONDON
Puttick and Simpson
December 12—Old English silver, Sheffield plate and jewelry, the property of Rev. James H. Offley-Shore, Sir George Vernon, etc.
December 12—Coins and medals.
December 13—A superb collection of antique textiles and tapestries, the collection of the Marques de Eborza.
December 13—Old English furniture and objects of art.
December 18—Paintings by old masters, modern pictures and drawings.
December 19—Baxter and Le Blond color prints, etc.

December 20—Old English furniture, porcelain, objects of art, etc.
Christie, Manson & Woods
December 13—Old and modern paintings and drawings from the Bearsted and Trafford collections.
London Commercial Salesrooms
December 11, 12—Antique Chinese porcelains and Japanese curios.
COLOGNE
Matthew Lempertz
December 11—The collection of Fr. Laura von Oelbermann.
December 12-14—Furnishings from the Oelbermann collection.

£2,200 BROUGHT BY OLD SHIP MODEL

LONDON.—Very keen competition was shown at Sotheby's on November 15th for the clever model of "Old Grog's" flagship *Burford*, in which he took Porto Bello in 1739, according to A. C. R. Carter in *The Daily Telegraph* of London. As much as £2,200 was given by Messrs. Leggart (acting for a private collector who does not wish his name to be disclosed) for this exact replica, which had remained in Admiral Vernon's family since it was made.

It will be recalled that a similar family naval relic, Admiral Jervis's superb model of Royal William, startled collectors by realizing 3,000 guineas last year. One of "Old Grog's" lieutenants was the elder brother of George Washington, who himself would have entered the British Navy if his mother had not intervened.

The interesting Roubiliac bust in marble of Shakespeare, varying in several respects from the well known bust in the Garrick Club, was bought for the Rosenbach Brothers at £660. This firm is generally on the qui vive for Shakespearean relics, and in the Burdett-Coutts sale, 1922, acquired the so-called "Felton" portrait of the dramatist at 1,450 guineas, and the Garrick-Hogarth chair at 2,000 guineas. The collection of 330 examples of

every type of candle snuffer, from the XVth to the XIXth century, which occupied Mr. Edward Bidwell many years in its formation, fetched £450 (Mr. Ernest Permain); a Coalport dinner service of 118 pieces realized £390 (J. R. Thomas) and among the furniture, in a sale totaling £8,591, were eight Hepplewhite mahogany chairs, £490 (Lewiss); and a single Chippendale armchair, with the toes scrolled in the French manner, £275 (M. Harris).

Mr. W. E. Burfitt was the under-bidder for the silver tankard, made by Samuel Casey, of Rhode Island, about 1745, which fetched £410 at Sotheby's on November 14th.

SILVER INKSTAND REALIZES £876

LONDON.—At Hurcomb's sale of old English silver and jewelry on November 8th a William III silver-gilt inkstand, 1696, sold for 375s. per oz.—£876 11s. 3d. (Crichton); a George III tureen, 25s. per oz.—£210 (M. Freeman); a George II Scotch coffee pot, 1740, 58s. 6d. per oz.—£136, 5s. 6d. (Crichton); six Georgian rat-tail dessert spoons, 185s. per oz.—£60 2s. 6d. (Waters); George III dishes with Sheffield covers, 48s. 3d. per oz.—£132 13s. 9d. (Castle); a George I chalice and paten, 1704, 81s. 6d. per oz.—£104 15s. 3d., and another, dated 1716, 79s. per oz.—£81 19s. 6d. (S. H. Harris).

High Prices Realized in Boerner Print Sale in Leipzig

(Continued from page 3)

mental engraving of Meckenem, went after severe competition to an American bidder. Dürer woodcuts were in great demand, the Varnbuhler portrait bringing 2,900 marks, and the proof print of the title for the Great Passion, 4,000 marks. Among the Dürer engravings, the St. Hubert was secured by a Stuttgart collector for the record price of 23,500 marks. The "Prodigal Son" was secured by Colnaghi for 5,000 marks. A fine print of the "Melancholy" realized 8,500 marks. Schongauer's "Christ before the High Priest" was sold for 3,000 marks.

Among the few examples of early Italian artists, Robetta's "Adoration" brought 3,200 marks.

In the group of French XVIIIth century prints, the "Deux Baisers" of Deboucourt attained 13,500 marks, the companion pair, "Le Compliment" and "Les Bouquets," 10,500 marks. A Parisian dealer paid 10,500 marks for two Demarteau color prints. Daumier lithographs again went high, prices ranging from 800 to 2,000 marks. The following is a list of the most important prices in the sale.

MARKS
20—Early anonymous French wood cut 2,100
21—Early anonymous Dutch wood cut, The Crucifixion 4,700
37—Hans Baldung Grien, Count Christoph of Baden 2,300
134—F. van Brugge, St. Anthony of Padua 9,500

DÜRER, ENGRAVINGS

MARKS
204—"The Passion" 6,000
211—"Virgin and Child under a Tree" 1,900
210—"The Prodigal Son" 5,000
213—"Virgin, Crowned by an Angel" 1,550
215—The Same 1,400
216—"Virgin by a Wall" 2,300
217—"Madonna of the Hayrick" 1,200
218—"Madonna of the Hayrick" 610
224—"St. Hubert" 23,500
225—"St. Anthony" 1,500
226—"St. Jerome in his Cell" 3,900
227—"St. Jerome in his Cell" 1,100
228—"Madonna with a Monkey" 4,400
230—"The Effects of Jealousy" 1,250
232—"Melancholy" 8,500
233—"Melancholy" 1,850
236—"Woman and Soldier" 2,800
243—"The Great Horse" 1,400
244—"Knight, Death and the Devil" 15,500
245—"Coat of Arms with a Cock" 3,600
248—Philip Melanchthon 1,700

DÜRER, WOODCUTS

MARKS
252—Christ, the Man of Sorrows 1,400
254—The Little Passion 4,000
255—The Same series 1,700
262—20 prints, Life of the Virgin series 1,300
263—The Angel Appears to Joachim 1,600
266—The Birth of the Virgin 1,000
267—The Virgin's First Entrance in the Temple 1,650
271—The Death of the Virgin 2,050
273—The Ascension of the Virgin 1,750
275—Holy Family under a Tree 1,500
290—Erich Varnbuhler 2,900
422—Lucas van Leyden, The Holy Family 1,450
427—Mair of Landschut, The Birth of Christ 11,500
438—Meckenem, Ornament with the tree of Jesse 10,000
440—Master E. S., St. Peter 10,500
478—Nanteuil, Michel le Tellier 1,750
535—Van Ostade, The Family 1,300
542—Ostendorfer, The Church of the Virgin in Regensburg 1,200
555—Pleydenwuff, St. Peter and Paul under a Canopy 1,700

REMBRANDT

MARKS
564—Rembrandt with Saskia 1,250
571—The Triumph of Mordochai 2,600
573—Blind Tobias 2,200
578—Presentation in the Temple 2,100
580—Christ Teaching 1,500
584—Christ and the Samaritan Woman 6,000
589—Christ Healing the Sick, "hundred guilder print" 7,300
591—Christ Healing the Sick, another state 1,900
592—Three Crosses, third state 70,000
593—Three Crosses, fourth state 23,000
598—Death of the Virgin 1,300
600—St. Jerome in a Rocky Landscape 7,200
631—Jan Cornelis Sylvius 3,100
636—Portrait of a Boy 5,200
643—Christofano Robetta, The Adoration of the Kings 3,200
679—Schongauer, Christ before the High Priest 3,000
685—Schongauer, St. Anthony Plagued by Demons 1,100

LOUIS MARIN BONNET

MARKS
764—The Pretty Flower Girl 2,100
766—L'Agreeable Example—L'Agreeable Surprise 1,700
773—Les Graces enchainees par l'Amour, L'Amour enchainé par les Graces 1,500
778—Four prints, Les Boules de Savon, etc. 1,650
796—Debucourt, Les Deux Baisers 13,500
797—Debucourt, Le Compliment, Les Bouquets (2) 10,500
806—Demarteau—The Milkmaid 1,250
808—Demarteau—The Reader 1,010
810—Large Pastoral (2) 5,000
826—Frederberg, La Propriete Villageoise and another 1,200
836—The Stage Coach 1,250
866—Lavreince, Assemblée au Concert (2) 1,300
867—Lavreince, Ha! Le joli petit Chien-Le Petit Conseil 3,500
872—Daumier, Le Ventre Legislatif 1,600
876—Daumier, Devant M. le Maire, lithograph 2,000
902—Morland, The Fruits of Early Industry and Economy (2) 5,000
903—Morland, The Sportsman's Return 4,500
957—St. Aubin, Two Illustrations for Tancrède 2,000
984—Mezzotints after Sir Joshua Reynolds, Mrs. Beresford, Mrs. Gardiner and Lady Townshend 1,500
985—Mezzotint after Reynolds, The Duchess of Devonshire and Lady Cavendish 1,400
988—Mezzotint after Reynolds, Miss Mary Monckton 3,200

COLORED SPORTING PRINTS

MARKS
1004—8 plates, Grand Leicestershire Steeple Chase 3,200
1005—View of the Grand Stand, Doncaster 1,200
1006—Two Doncaster race prints 1,100
1008—Newton Racos, 1831 2,050
1009—The Great Leicestershire Fox Hunt, 4 plates 3,000
1010—Fox Hunting, 4 prints 1,100
1012—Easter Hunt, Fox Hunt (2) 1,600
1118—Wheatley, 12 prints of the Cries of London series 40,000

DRAWINGS

MARKS
4—Avercamp, The Post Sled 2,800
5—Avercamp, Winter on the Ice 1,700
25—Van Borssum, Windmill on the Water 2,800
26—Van Borssum, Landscape with Castle 1,100
38—Jan Brueghel, the Elder, Village Street 1,800
45—Cuyp, Landscape with Cottage and Windmill 8,000
48—Doomer, Landscape 1,200
49—Doomer, Village Street 1,000
59—Furnerius, Clearing in a Wood 1,100
64—Van Goyen, View of a Fishmarket 1,300
66—Van Goyen, Burghers on the Ice 1,200
77—Van Huysum, Flower Still Life 1,200
106—Neyt, Landscape 1,800
108/9—Van Ostade, Peasant Scenes 1,150
137—Van Uden, View over a Wide Landscape 1,400
146—Van de Velde, Sea Battle near the Hague 1,700
148—Verhaecht, Mountainous Landscape 1,800

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MUNICH LETTER

Recent Acquisitions of the Bavarian National Museum Important Volumes Recently Issued by Jacques Rosenthal Old Masters in the Collection of Julius Böhler and A. S. Drey

By DR. HUBERT WILM

Acquisitions made by the Bavarian National Museum from the summer of 1926 through 1928 were recently on exhibition. In addition to state funds, the Museum has benefited by a gift of money for desirable purchases of sculpture, made by the Friends of the Museum, in honor of the sixtieth birthday of the director, Dr. Halm.

The antique sculptures take the first place among the recent acquisitions. The seated figure of St. Peter in Danube limestone is a most valuable addition to the Museum's collection. This piece comes from the old church of Niedertaich in lower Bavaria and is a work of about 1420. By the Munich Renaissance master, Hans Krüper, are two models in wood for a bronze, allegorical representations dating from about 1615. Among the small sculptures, two early Renaissance reliefs are most notable. One, which is of marble, represents the parting between Christ and Mary and is ascribed to the Augsburg master, Victor Kayser; the other is a portrait of the humanist, Woler, and bears the signature of Dell the Elder and the date 1529. A "Crucifixion" dating from about 1620, and carved from boxwood, is also an interesting work that might well have been done by an Augsburg master. Among the numerous bronzes, a lion with cornucopia, a work of the Carolingian period, is outstanding.

In order to celebrate the seventy-fifth birthday of their senior partner, the Munich firm of Jacques Rosenthal has issued a valuable publication entitled *Manuscripts and Early Printed Books in the German Language*. The volume, which is richly illustrated, includes six manuscripts, three woodcut books and sixty-one incunabulae. Dr. Erwin Rosenthal is the editor. Although the manuscripts and early books listed in the catalogue are not related in so far as their contents is concerned, they have a common interest as examples of German publications of the late medieval period. Even though the printed books and manuscripts here assembled represent a purely personal selection, they offer, taken as a whole, a scientifically important grouping of the most important literary forms expressive of intellectual life in Germany toward the end of the Middle Ages. Almost all are examples of the greatest rarity. Many have never before been described and an entire series of them are known in only a few examples. By means of this scholarly publication the antiquarian Jacques Rosenthal has given numerous friends of the firm a valuable remembrance of the birthday of its publisher.

Simultaneously with the publication of this catalogue, there appeared the second volume of the new series, *Contributions to Scholarship, Studies Issued by the Antiquarian, J. Rosenthal*. The volume contains four penetrating essays illustrated by fine plates. Konrad Haebler writes on Albi's early press; Erwin Rosenthal upon the XVth century sculptor, Caspar; Alfred Stange on a manuscript from the upper Rhine, dating from the XVth century; and Ludwig Bertalot on the oldest letters in the Gasparinus Barzizza collection. Both in contents and

Peter van Veen Is Awarded Cross of the Legion of Honor

Peter van Veen, Dutch-American artist, has been awarded the Cross of the Legion of Honor. The official presentation was made by Paul Claudel, French Ambassador, at the Ritz Tower on Sunday, December 1st. Mr. van Veen was made Knight of the Legion of Honor last June by the French Government, for his paintings of thirty cathedrals of France, a work in which he has been engaged for nine years.

appearance, this volume is a valuable addition to the numerous fine publications of the firm.

When making the round of the Munich art dealers, one is always impressed by the great number of fine things on view. In the present letter, however, I must content myself with reporting upon the objects seen in the galleries of Julius Böhler and A. S. Drey.

At the Böhler Galleries the fine Italian masters are sure to arouse the interest of connoisseurs, especially the remarkable portrait of Nicolaus Fabris, painted according to Berenson, about 1510 and an Alvisio Vivarini, also a male portrait, considered by Berenson as the master's finest work in this genre. In addition, there is a view of Venice by Antonio Canale and the sketch for a ceiling decoration in a Venetian church by Tiepolo.

Among the old German portraits, Böhler is now showing the charming likeness of a woman on a blue ground, by Cranach. The old Dutch works include a particularly lovely Terborch of bright, clear color which was shown in the London exhibition of 1929, and the finest Adriaen Van der Velde that has appeared in the trade for a long time. The latter is a fully authenticated work, dated 1668.

In the Drey Galleries I saw two particularly fine works by Lucas Cranach, a Madonna and Angels in a strawberry meadow and a painting of two men fighting, a small canvas with a miniature-like delicacy of execution. In addition there are two excellent male portraits, by Giovanni Bellini and Palmezzano and three distinguished Dutch works; Frans Hals' small painting of a mandolin player, executed with wonderful bravura and fine landscapes by Philip Koninck and Ruysdael.

GALLERY NOTES

Mr. Jean Seligmann, of the firm of Arnold Seligmann, Rey and Company, arrived on the *Ile de France* this week from the firm's Paris office at 23 Place Vendôme.

Mr. Paul Bottenwieser, well known

ITALIAN LETTER

Giorgione's "Tempest" to Be Seen in London Florence Exposition Included Leonardo da Vinci Manuscripts and Rare Old Books

By K. R. STEEGE

The famous "Tempest" by Giorgione, included in the collection of Prince Giovanelli in his Venetian palace, has now been brought to Milan, where it is stored in the Brera in readiness for the journey to London. It may be of interest to note that the canvas has been insured for the sum of ninety-two million Italian lire.

The History of Science Exhibition, which has been going on for some months in the building in the Parterre, Florence, has just been closed. It has been most instructive in showing the progress of science in Italy through the last centuries and in illustrating its more recent advances. The showing was remarkably well arranged so that exhibits from different towns and cities were effectively grouped.

Perhaps the objects which aroused the most interest were those relating to Leonardo da Vinci. Not only were there a large number of his manuscripts but there were also models made from his own descriptions of his various inventions. These were for the most part constructed by the Industrial School, Leonardo da Vinci, of Florence. Among the models were curious, impractical flying machines and other apparatus worthy of considerable study. In another room modern aeroplanes were displayed.

The extraordinary array of maps and charts for sea-going men, included in the exhibition, dated from the XIVth century and earlier. They were brilliantly colored and embellished with strange beasts and unearthly trees. There were also many documents written by Columbus and Vespucci relating to their voyages. One of the Venetian maps dates from 1457 and shows Europe in the lower right hand corner with Africa and Asia above and around it. England is far to the north of Norway and Egypt near the middle.

Also on view were many curious and rare old books. One of the few English books was printed by R. Bishop for Andrew Cook, at the Green Dragon in Paul's Churchyard, 1654. The title page states its subject matter, "The Mysteries of Nature and Art, in four several parts. The first, of Water-Works, The second, of Fire-Works, The third of Drawing, colouring, Limning, Paynting, Graving and Etching. The fourth, of Experiments." By John Bate.

Relics of Galileo occupied a considerable amount of space, and many of his most precious manuscripts were shown as well as his telescope and other astronomical instruments.

dealer in paintings by old masters, has just arrived in New York, where he will be located at the Ambassador Hotel, Park Avenue and 51st Street, for the remainder of the season.

PARIS LETTER

One Hundred Years of French Life

Recent Acquisitions of the National Museums

At the Chateau of Compiègne In the Galleries: Joachim Costa, Sabbagh, Rossi, Alexander Mohr, etc.

The "Charms of Horror" Celebration of the Pissarro Centenary

By PAUL FIERENS

The *Revue des Deux Mondes*, in celebration of the centenary of its foundation, has organized at the Jean Charpentier Galleries a very instructive and brilliant showing entitled "One Hundred Years of French Life." This title calls for a magnificent program, which has been finely achieved. The editor of the *Revue des Deux Mondes*, M. René Doumic, assisted by his colleague, M. Louis Gillet, and by curators of the national museums and collections, has done remarkable things. Hundreds of precious documents, illustrated manuscripts and fine portraits have been assembled. There are souvenirs, relics and a number of real masterpieces of art.

"Here," writes M. Louis Gillet, in his preface to the catalogue of the exhibition, "are the Moroccan slippers of de Musset and the Grecian shirt embroidered by George Sand for Eugene Delacroix." There are other

objects not less touching: Elvira's crucifix, rescued by Lamartine from the lips of the dying woman, "bearing the impress of her last breath and her last farewell"; one of the canes of Balzac; the ink wells of Victor Hugo, Alexander Dumas, etc. M. Hansen of Copenhagen has lent to the exhibition an excellent sketch of George Sand in a meditative mood painted by Delacroix, which hangs near the "Chopin" from the Louvre. The two figures were done as part of the same composition, and were cut apart about 1880, as a drawing of Delacroix's indicates. Chopin is represented at the piano; George Sand, beating the measure, listens respectively. We know of few figural compositions more profoundly moving than this. The two canvases, in their present reunion, suggest many thoughts and emotions.

The Countess of Haussenville, painted by Ingres, is a sinuous figure of extreme grace and very pure linear quality. The many portraits of Lamartine have also attracted great attention. A crayon drawing of Chassériau gives a very clear realistic idea of the poet. In the painting by Henry Wyndham Phillips he is gloriously radiant. Ricard, on the other hand, depicts the master in his old age, worn by life, and perhaps more humanly beautiful than in his youth. Not all the romanticists have been equally successful in the choice of their portraitists. Victor Hugo, for example, did not care for Delacroix and selected Louis Boulanger to paint his likeness.

There was, during the XIXth cen-

(Continued on page 27)

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PARIS LETTER

(Continued from page 26)

tury, a kind of divorce between painting and literature. "Corot dwelt twenty leagues away from literature," remarks M. Louis Gillet. And the best writers of today do not seem to be on good terms with the best colorists, for the portraits of the editors of the *Revue des Deux Mondes* are almost painfully mediocre. Among the likenesses revealing an almost providential sympathy between artist and subject are the "Champfleur" by Courbet, the "Baudelaire" of Emile Deroy, the "George Moore" of Manet, a remarkable sketch, the "Ludovic Halevy" of Degas, the busts of Victor Hugo by Rodin and the "Anatole France" of Bourdelle.

We could talk at length of the water colors and drawings of poets which constitute one of the curiosities of the exhibition. One sees the genius of Victor Hugo approaching that of the great visionaries, Rembrandt and Piranesi; the humor of Alfred de Musset giving inspiration for highly amusing caricatures. The delightful water colors of the great art critics, Theophile Gautier and Jules de Goncourt, are very congenial companions for the tiny marvels of Eugene Lanni and for a Henry Monnier of rare quality.

In order to increase the highly educational value of this interesting showing, concerts and lectures have been arranged. The exhibition is thus an intellectual fete, in which French art and French life are charmingly interrelated.

At its last meeting the National Museum's Committee accepted a number of legacies of which the most important are: a late XVth century painting, representing St. Martin, given by Mr. F. Kleinberger; the study for the figure of an apostle by Ingres, the gift of Mr. W. Halvorsen; the portrait of Charles Jeantaud and two of his friends by Degas, the gift of the widow of M. Jeantaud; and a statuette by Pigalle, the sketch of a citizen for the Louis XV monument at Rheims, given by M. David Weill. All these works will be placed in the Louvre. The Committee voted the acquisition, for the same museum, of a collection of Sumerian jewelry, several Egyptian statuettes and a painting by Louis Le Nain, representing "La Cene."

During the second Empire the billiard room of Napoleon I in the chateau of Compiègne, was divided into several smaller rooms. The partitions have recently been taken down and the great chamber is now restored to the dimensions which it had early in the XIXth century. The walls have been decorated with two of the fine tapestries after Oudry and Sarradin, depicting the Hunts of Louis XIV, and it is hoped that the curator of the chateau may soon be able to assemble here the complete set of nine hangings forming this famous series.

The bed made by Jacob for the Empress Marie Louise after the design of Percier has recently been placed in its correct place. Finally, in the little apartments on the first floor, a museum has been arranged with souvenirs from the period of Louis Philippe and Napoleon III.

Among the almost too numerous current exhibitions in the galleries, we must mention particularly that of the interesting sculptor, Joachim Costa, in the Danthou Galleries. Costa is one of the exponents of *taille directe* and imparts to his wood carvings a very personal emotion. The bronzes, however, are an even more remarkable feature of his exhibition. These busts are imposing, monumental, and have a striking decorative quality that may be better appreciated in the large sculptures than in the works on a small scale. The art of Joachim Costa demands a showing in the open and the present exhibition in the confines of a gallery is not very favorable to him.

Sabbagh has brought back from Egypt a fine series of desert landscapes that have a rugged power. These are on view at the Druet Gallery. As a rule the Orientalists seek to render the light and picturesqueness of countries where the sun is brilliant. But Sabbagh—an Egyptian who has lived in Paris—does not see Egypt with the vision of the tourist, but skillfully translates its rhythms and movement.

MADRID LETTER

Church of San Pedro Damaged Government Buys Old Columns Portuguese Primitives in Seville Exhibition

Remacha Shows Iron Work Roman Temple Unearthed Marquina Paintings Exhibited Neolithic Monument Bought by the State

Museum for Tetuan Brazilian Art Shown

By E. TEROL

News from Avila reports that the portion of the roof of the church of San Pedro corresponding to the Sacristy has fallen in. The local Commission of Monuments was immediately summoned in order to take the necessary measures. The church of San Pedro is a gem of Romanesque architecture, dating back to the XIth century, when the city was recovered from the Moors. It is, therefore, contemporary with the Basilica of San Vicente, but because it has suffered few repairs, its style is of far greater purity. Its construction was directed by a Cluny friar, and the outstanding historical events it has witnessed include numerous auto-da-fés; the rallies of the defenders of Avila in times of danger and the oath of several sovereigns, among them that of Isabella of Castile and Charles V, to respect the rights and privileges of the city. The principal facade, directly opposite the Alcázar, is adorned with a fine statue of St. Peter, and boasts a magnificent stained glass window formed by radial columns limited by concentric circles. In the interior, the three naves in the form of a Latin cross are barrel-vaulted. On the right of the aisle one admires a fine Plateresque retablo pre-

The Ernest de Frenne Gallery is holding an exhibition of recent works by Rossi, a painter of suburban landscapes, of abandoned country, mean houses and beasts of burden carrying their heavy loads over roads powdered with dust. Rossi is without doubt a very fine draughtsman, with a sensitive and spiritual quality in his work.

Alexandre Mohr, a German artist, is showing at the Galerie des Quatre Chemins a group of gouaches of classic inspiration and almost romantic feeling which are notable for their originality, poetic invention and very rich and personal color.

Many other exhibitions are deserving of mention: the very sharp and exact drawings of Verge-Sarrat at the Pacquereau Gallery; the tender landscapes of Charles Lacoste at the Dru Gallery; the sumptuous visions of Hayden at the Brummer Gallery; many fine decorative ensembles, especially the showing at the Paul Brantot Galleries, and the Petite Foire Annuelle at the Printemps department store; the strange decapitated figures of Arp at the Goemans Gallery, etc.

But the most brilliant exhibition of contemporary art during the past month was without doubt the showing organized by M. Roger Marx at the Condo Gallery. Its rather bizarre title, "The Charms of Horror," is not quite justified. We wonder if anything can be proved by bringing together thirty fine paintings in which the probing of character is carried to its ultimate limits. The exhibition, at any rate, gave the opportunity of seeing again some of the finest works by Matisse, Picasso, Deraun, Dunoyer de Segonzac, Ensor, Soutine, Dufy, Rouault, etc. These paintings have no more elements of horror than the works of Delacroix, Courbet, Manet and Cezanne, who during their lifetimes passed from time to time as champions of the ugly, a fact which today appears incomprehensible to us.

M. Claude Roger Marx apparently wishes to demonstrate that contemporary painters seek to "please by displeasing," as he phrases it, and that there is a lurking danger in this tendency for feeble artists and imitators. "The charm of horror intoxicate only the strong," says Baudelaire. But the feeble also know how to fear when they wish to please. One might indeed arrange a curious exhibition with this title inverted: The Horror of Charm.

Camille Pissarro, who died in 1903, was born in 1830. The centenary of his birth will be officially commemorated next spring. The announcement has been made that the National Museum will organize a double exhibition of his work in the Orangerie and in the Luxembourg.

sented by Alfonso Serrano in 1536, and the family sepulchre. To the left are other tombs of the houses of Blasco Jimeno and Esteban Domingo. Among the many precious relics preserved in this church there is a "cingulum" of St. Peter, a chasuble of St. Lawrence, and the head of one of the Macabee martyrs. The church of San Pedro was declared a National Monument in May, 1914.

The nuns of San Pelayo in Santiago de Galicia inherited from the Benedictine monks who dwelt there before the XIVth century a set of four marble columns on each of which are carved three figures of Apostles. These columns, of which only three remain, supported the ara of the altar in which mass was celebrated by the disciples of the Apostle. The nuns being in need of funds, offered these columns for sale, and the Government promptly bought them up through the Department of National Art Treasures for the price of 60,000 pesetas.

The Royal Academy of Fine Arts has sent a message of thanks to Portugal for the priceless contribution of that country to the Seville Exhibition. The Portuguese pavilion is one of the finest in the exhibition, and shares the honors of first rank with that of the United States. Not yet satisfied, Portugal decided to give a fresh proof of its artistic wealth, and has sent to Seville one of the most famous primitive paintings in the Peninsula: the celebrated polyptych by Nuño Gonçalves, "The Adoration of St. Vincent," from the Lisbon Museum. Nuño Gonçalves was one of the greatest painters of the XVth century, although not widely known, and his works, jealously preserved in Lisbon, alone justify a visit to the Portuguese capital. Spain has acknowledged the compliment by lending to the Portuguese pavilion the famous Gothic tapestries from Pastrana, woven in gold after the original cartoons of Nuño Gonçalves, which once belonged to the Royal House of Portugal.

In one of the galleries of the Society of Art Friends the Aragonese artist,

Pablo Remacha, is showing a collection of forged and repoussé iron work. He studied in the Madrid School of Arts and Crafts and in 1926 obtained a third medal. In the exhibition of Decorative Art held last May his fine forged iron entitled "Minerva" was awarded a first medal. All the works now shown—about 50 in number—have a beauty of execution that makes Remacha a worthy follower of the splendid tradition of the golden age of Spanish iron work. The artist is, in spite of his youth, a consummate master of his art. In his hands, iron becomes as pliable as wax and is transformed by him into charming decorative works.

The excavations carried out by the archaeologist Señor Floriano in La Parra, near Cáceres, where a temple to Jupiter was discovered a few days ago, are yielding splendid results. The whole of the front of the temple has been unearthed, revealing a wealth of decorative marbles. The platform where the statue of Jupiter formerly stood has also been excavated. A leg of colossal size was found, and it is hoped that the remainder of the body will eventually be discovered. Numerous coins and pieces of pottery have also been collected. The temple is unusually large, some of the columns measuring 28 feet in length, with a diameter of 2 feet 4 inches.

The young painter, Gallego Marquina, is drawing vast crowds to the exhibition he is holding in the Museum of Modern Art. The pictures he shows, which include landscapes, still-lives, and portraits, are conceived and executed with great originality. His self portrait, the portrait of Aedo and the landscapes, all bear the stamp of a strong and virile personality.

The Director of the Museum of Art, Majorca (Balearic Isles), in view of the impending danger of collapse threatening the famous "Talayot de Los Palissas," one of the most important neolithic constructions of the region, recommended its purchase by the State. The various bodies consulted having reported favorably, a

Royal Order of the Ministry of Fine Arts has resolved that the said "Talayot" be acquired and kept in the local Museum of Art.

The so-called "Talayots," which somewhat resemble the Sardinian "Snuraghi" and are of considerable archaeological interest, are peculiar to the Balearic Isles. They are Cyclopean tower-like circular structures, with the entrance high above the ground. They have been described as fortified dwellings, but are probably only places of refuge for an emergency. Their name, meaning "great watch towers" (atalayas), was given them by mariners.

The Spanish authorities in Morocco have taken a strong interest in the artistic and archaeological possibilities of the new territories. A Museum has been created in Tetuan, the capital of the Spanish zone, which in a short time has been enriched with varied and valuable collections. These include a complete range of objects representative of the arts and crafts of the various peoples which have successively inhabited that part of Africa. The Director of the (Tetuan) Museum, Señor Montalban, a learned archaeologist, has been recently conducting an intensive exploration of the kabyle of Beni-Ullixek and of the ruins of Annual and Tensaman. Near the famous mines he discovered a Roman furnace for smelting iron. According to Señor Montalban, it is a unique specimen, and is complete in every detail. He will shortly return to Melilla to carry out excavations in the ruins of the city of Cazaza, in the Beni-Bugafar kabyle, where there are abundant remains of the civilization of the Phoenicians, Carthaginians, Romans and Arabs.

The first exhibition of Brazilian art ever held in Madrid has aroused considerable interest. The artist, Edith de Aguiar, shows some forty paintings. Her work has an agreeable restraint, an easy execution and great delicacy of color. Even the luxuriant vegetation of the tropics loses under her brush its characteristic glare and violence of crude and contrasting color.

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LONDON LETTER

**The Exhibition of Italian Art
Russian Icons at Victoria and
Albert
Photographs of Old Masters
at Burlington House
Blossfeldt Exhibit at the
Warren Gallery
Gifts of Ancient Art to British
Museum**

By LOUISE GORDON-STABLES

Nothing interests the London art world more keenly at present than the preparations that are being made for the great Italian Exhibition to be held at Burlington House in the new year. If anything could mitigate the insularity which is innate in our make-up as a nation, these recurring exhibitions both at home and abroad should achieve that end, for nothing promotes international good feeling more than co-operation along such lines as this. The willingness with which the continent is sending us its best must surely react in time to produce in us a similar readiness to loan to such exhibitions abroad. Incidentally, our respect for Signor Mussolini has been increased by the thoroughness with which he has organized Italian support of the London exhibition. It is understood that personal letters bearing his signature have been sent to the heads of provincial galleries owning significant works of art, so that virtually a command was issued from headquarters to send the paintings to our exhibition. A number of possible loans are being held up, however, pending the decision of experts as to the effect of the journey on the canvases in question.

The Soviet Union has also made a gesture of good will in lending to the Victoria and Albert Museum a collection of Russian icons, including specimens of the Novgorod School of the XIVth and XVth centuries. These works were long regarded as the earliest works of this type but recent research has established the fact that icons were painted as far back as the XIIth century, that is to say in a pre-Mongolian dynasty. Restorations undertaken under the auspices of the Soviet have revealed in many instances features entirely unsuspected

under the dirt and repaintings acquired in the course of centuries of exposure in Russian churches. After cleaning the paint has an unexpected brilliance, a special technique having been developed to fit this particular type of art. The various steps in the restoration have been recorded by means of a series of photographs which should prove most valuable to all specialists in this field. The restorer knows that he has reached the original layers of paint when he gets down to the coat of transparent oil, or prepared linseed oil. The exhibition should serve to throw much light upon the initial stages in the development of easel painting.

A group of Professor Laurie's enlarged photographs of passages selected from the old masters are now on view at Burlington House. These are contrasted with similar details from the work of pupils and followers (whose canvases are sometimes confused with those of the master) in order to substantiate the Professor's theories. However, one may draw over hasty conclusions from such sources for men of genius do not as a rule care to keep to an undeviating path. For instance, one might, because Epstein's "Rima" shows slight relationship to his "Christ," declare that it is by some other artist.

Professor Laurie is confining his studies chiefly to Rembrandt at present and since the reputed number of this artist's works seems to be in excess of what could be accomplished in an average life time, there is a large field here. In his investigations Professor Laurie uses an instrument which is half microscope and half camera.

A novel use of the camera is seen in the exhibition now current at the Warren Gallery, by a German Professor, Karl Blossfeldt. His aim is to wrest from Nature ready-made details for designs applicable to a number of materials—textiles, metals, ceramics, etc. Certainly one cannot view a collection of orchids without being impressed by the richness of design offered by natural forms but the Professor goes further and finds patterns in profusion from many different members of the vegetable kingdom.

A number of gaps in the British Museum's collection of Egyptian an-

ST. LOUIS

November exhibitions in St. Louis included thumb-box sketches and XVIIIth century costumes at the City Art Museum; small sculpture in white soap at Central Public Library; little pictures by Guild members at the Artists' Guild; portrait miniatures in colored wax at Noonan-Kocian's; hand-weaving at Dorothy Jennings' studio; a display of small Spanish carvings of Healy's; twenty pieces of Robert Brighurst's more intimate sculpture at the Newhouse Gallery.

This month there will be two important displays at the art palace, the annual fall competitive at the Artists' Guild, the collection of Spanish furniture, shawls, wrought iron, paintings and tapestries which Francis D. Healy secured between visits to the Barcelona International Exposition, and some as yet unannounced exhibitions at the other galleries.

December exhibitions at the City Art Museum include sculpture by Malvina Hoffman and paintings by Angel Zaraga.

Antiquities have been filled by the presentation by members of a committee of the Egypt Exploration Society of certain valuable objects, among them a XIIth Dynasty crystal scarab and an XVIIIth Dynasty necklace of pottery and gold. There have also been acquisitions of Minoan pots and figures excavated by Sir Flinders Petrie.

BOSTON

A group of French etchings, a few of which are color prints, is being featured for several weeks at the Goodman Print Shop in Boylston Street. There are several studies by Forain, one of which is "Temoins a l'audience," and a number of Labourer's, including such subjects as "Le balcon sur la mer," and "La pluie sur la plage." Besnard's "Dejeuner" print is in the group, as is "Proce Arton" by Lautrec and a pure line nude "Femme a genouillee" by the sculptor Maillol. Marie Laurencin is represented by several colored prints, fanciful, as ever in subject.

Tempera and water colors by W. Lester Stevens, Boston and Rockport artist, are on current display at the Myles Standish Galleries. Mr. Stevens has paintings in the permanent collection of both the Art Club and City Club. Supplementing his work at the Myles Standish Galleries is a display of oil paintings and water colors by a group of four other American artists.

The Twentieth Century Club has arranged an exhibition at the club for the closing weeks of the month of oils, water colors and pastels by Mrs. Eliza B. Blackford, Mrs. Florence L. Thompson and Mrs. Kate Tryon, all of Boston.

An exhibition of "Intimate Pictures" in oils, water colors, pastels and color prints opened with a private showing recently at the Boston Art Club. The

display continues through December 7th.

Beginning November 18th there was exhibited at the Casson Galleries the recent series of Polo Etchings by Carton Moorepark, constituting the second showing of the plates this season in Boston. In addition there was a group of portrait sketches and other etchings by the same artist.

Of particular interest were the portrait drawings on stone. In the medium Carton Moorepark has few competitors.

Sears Gallagher, Boston artist, displays a love of brilliant autumnal colors in a number of water colors in his annual exhibition at the galleries of Doll & Richards in Newbury Street. Other paintings include several marines. But it is the fall landscapes that set the note for the collection.

An exhibition of landscapes in pastel of Switzerland, England and France by Kate Leah Cotharin opened on November 27th at the galleries of Messrs. Doll and Richards. The Swiss subjects include views of Lake Thun, Cologny, and Ouchy. There are several scenes from St. Raphael on the French Riviera and of Lynmouth and Porlockwier, England. In all there are twenty-nine landscapes in the exhibition, which will remain on view to December 10th.

Also until December 10th, Messrs. Doll and Richards will show wood carvings of wild fowl for book ends, by Dr. Lewis W. Hill.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of contemporary British artists, during December.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of portraits by Margaret Fitzhugh Browne, to December 14th.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Portraits and water colors by Arthur M. Hazzard and paintings and water colors by Prince Nicolas Karageorgevitch, through December 7th. Paintings by Henry R. Beckman; paintings of big game and birds by Major A. Radcliffe Dugmore; screens and decorative panels by Florence Waterbury; medals by Madge Kitchener; and china in silver lustre and pewter silver from the kiln of Lela E. Stickney, December 9th to 21st.

American Fine Arts Society, 215 West 57th St.—Annual exhibition of the American Water Color Society and the New York Water Color Club, December 7th to 26th.

Arden Gallery, 460 Park Ave.—Exhibition of recent water colors and black and white sketches by Roy Brown, to December 31st.

The Art Center, 65 East 56th St.—"Safari" print silks designed by Frederic Suhr, to December 7th. Paintings by L. and R. Brailowsky, designs and water colors by Winifred Jackson, and Manufacturers' Decorative Arts, to December 14th.

Art Students League Gallery, 215 West 57th St.—Exhibition of mural paintings by Boardman Robinson, to December 16th.

Arts Council of the Art Center, The Barbizon, 140 East 63rd St.—Arko ceramics and water colors by Horace Raymond Bishop, to December 9th. Etchings and block prints by American artists; hand wrought jewelry, December 10th to 29th.

Babcock Galleries, 5 East 57th St.—Water colors and paintings by Elsa N. Dalglish to December 14th.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Kising, opening December 10th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of American art, to December 28th.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Permanent installation of nineteen American rooms, and exhibitions of paintings by Walter Shirlaw and pupils and by John R. Koopman and pupils, now current. 300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Loan exhibition of contemporary paintings held by the New York University Gallery of Living Art, to December 13th.

Burehard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Exhibition of etchings by contemporaries, through December.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Central Synagogue Community House, 35 West 62nd St.—Exhibition of sculpture by Frederic Victor Guinzburg, and exhibition of paintings and etchings by ten young American artists, through December 14th.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Corona Mundi, Roerich Museum, 510 Riverside Drive.—Exhibition of modern paintings by American and foreign artists from the collection of George S. Hellman, during December. Paintings by Devitt Welsh, exhibited under the auspices of Corona Mundi in the restaurant of the Master Building at the same address.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by Elsie Driggs, to December 14th.

De Hanke Galleries, 3 East 51st St.—Exhibition of modern French water colors and drawings, to December 28th.

Delphic Studios, 9 East 57th St.—First American exhibition of paintings, drawings and lithographs by Maroto, called "La Espana Magica," to December 14th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian paintings from the XIIIth to the XVIIIth century, to December 21st.

Downtown Gallery, 113 West 18th St.—Paintings in tempora by Glenn Coleman, his first exhibition in this medium, to December 8th. Third Annual Exhibition of the American Printmakers, December 9th to January 1st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Group of modern American paintings and water colors by Count Bentivoglio and drawings by Mater Fehringer, through December.

Durand-Ruel Galleries, 12 East 57th St.—"The Golden Towers of Gotham," recent paintings by William S. Horton, to December 21st.

Ehrlich Galleries, 36 East 57th St.—Exhibition of paintings appropriate to the Christmas season, during December.

Ferargil Galleries, 37 East 57th St.—Sculpture by Jose de Creeft, through December 7th. Water color paintings by Frederic Soldwedel, to December 16th. Recent paintings by Mortimer J. Fox, to December 14th. Sculpture by Enid Bell, December 9th to 21st.

The Fifteen Gallery, 37 West 57th St.—Paintings by Agnes M. Richmond, to December 7th.

Fifty-sixth Street Galleries, 6 East 56th St.—The latest works of Carl Milles; paintings, drawings and ceramics by F. Luis Mora; water colors, screens and mural designs by Barry Faulkner; carved wood and wire sculpture by Alexander Calder; and recent etchings and color etchings by Jerome Myers, to December 24th.

Fine Arts Building, 215 West 57th St.—Combined exhibition of the New York Water Color Club and the American Water Color Society, December 7th to 26th.

G. R. D. Studio, 58 West 55th St.—Christmas Selling Show of small pictures—oil, water colors, drawings, prints—and sculptures, to December 21st.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Francis Newton, to December 14th. Miniatures by Eulabee Dix Becker, December 10th to 21st.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to December 31st.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of English sporting prints, and of a collection of etchings by Auguste Lepere, through December.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Christmas exhibition of small paintings by Chauncey Ryder and others, to December 28th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan F. Choults, to December 15th.

Kennedy Galleries, 785 Fifth Ave.—Water colors of wild fowl by J. D. Knap, through December 31st.

Keppel Galleries, 16 East 57th St.—Exhibition of old prints in colors, to December 31st.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of "Etchings by Contemporary Artists," during December.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of old English color prints, during December.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of water colors and etchings by American artists, to December 31st.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of hand wrought silver and of hand wrought jewelry by Margaret Rogers, Edward Oakes and other craftsmen, to December 25th.

Macbeth Gallery, 15 East 57th St.—Paintings by Charles H. Davis, to December 9th. Etchings suitable for Christmas gifts, to December 16th. Water colors by Olaf Olson, December 10th to 23rd.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Chinese paintings, modern prints and selected masterpieces in prints, through December. English embroideries, through January. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th.

Milch Galleries, 108 West 57th St.—Exhibition of paintings by Maurice Fromkes, to December 21st.

Montross Gallery, 26 East 56th St.—Exhibition of water colors, linoleum cuts and drawings by Everett Hamilton, to December 14th.

Roland Moore, Inc., 42 East 57th St.—Exhibition of antique furniture, textiles and works of art arranged by Ruth Teschner Constantino of Rome, Italy, to December 31st.

Morton Galleries, 49 West 57th St.—Paintings by Della Shull and pastels and drawings by Harry Carlson, to December 9th. Paintings by Irene Standish, Dorothy Jones and Doris Rosenthal, December 9th to 30th.

Museum of French Art, 20-22 East 60th St.—Loan exhibition of French drawings and prints, to December 21st.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of contemporary American painting, opening December 12th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to December 7th. Annual Sketch Exhibition, December 9th to January 4th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930.

New York School of Applied Design for Women, 169 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of sculpture by Phyllis Blundell, December 9th to 31st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Alexander Brook, to December 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Pratt Institute Art Gallery Ryerson Street, Brooklyn.—Exhibition of drawings and paintings pertaining especially to aviation, by Clayton Knight, to December 7th.

Rehn Galleries, 693 Fifth Ave.—Paintings by Kenneth Hayes Miller, through December 14th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Edward Bruce, to December 7th. Exhibition of still life painting by contemporary artists, December 9th to January 1st.

James Robinson, 721 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture. 15 East 51st St.—Exhibition of small bronzes by Bourdelle.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of water colors and pastels by Zorach, Marsh, Woodruff, Gallart, Verge-Sarrat, Carroll, Silbert and others and portraits by Juliette Thompson, to December 14th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of recent works by Raoul Dufy, to December 7th. Exhibition of paintings by Henri Matisse, December 9th to 22nd.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibitions of early English porcelain and pottery; Toby jugs by Ralph Wood; a collection of sporting prints.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of Dutch and Flemish prints, to December 30th.

Whitney Studio Galleries, 10 West 8th St.—Water colors by Stuart Davis, Mark Baum, Richard Lahey and Paul Rohland, to December 7th. Christmas sale of paintings, prints and sculpture, December 11th to 23rd. Exhibition of paintings by Jean Cochet, December 9th to 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katharine Kinsella, to December 23rd.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 774 Fifth Ave.—Selected group of old masters.

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CHICAGO

The Chester Johnson Galleries are still showing part of the collection of modern art which was featured in their fall opening.

The showing of "Thirty Years of French Painting" at the Arts Club recently included a small but carefully selected group of paintings. Ten canvases made up the exhibition, in which Vlaminck, Rouault, Derain, Utrillo, Matisse and Braque were represented. In the large gallery at the Arts Club, at the same time, were shown a number of important canvases by Amadeo Modigliani.

The Palette and Chisel Club has hung its annual small sketch show which seems especially interesting this year. Oscar D. Soellner has contributed three interesting works and pleasing landscapes have been sent by James Topping, Samuel Avery, C. Curry Bohm, Oscar B. Erickson, Othmar Hoeffler, Edwin Terwilliger and others. The exhibition closes on December 12th with an auction, according to the custom of the Club.

An exhibition of paintings by Josephine Reichmann and Increase Robinson opened on November 25th at the rooms of the Bryn Mawr Woman's Club to remain indefinitely.

The autumn exhibition of the Chicago Society of Artists opened recently in the Stevens Hotel. There were eighty pieces of painting and sculpture in the exhibit. Frances Foy was awarded the gold medal for "Still Life"; the silver medal went to another "Still Life" by George Josimovich, and the bronze medal was given to a piece of sculpture, "Cambodian Dancers," by Olga Chassaing.

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DETROIT

For two weeks, until December 2nd, the Hudson Galleries held an exhibition of sculpture by Mrs. Frederika Goodwin of Ypsilanti. Among the portrait medallions shown were studies of Dr. William H. Hobbs and Fielding Yost of the University of Michigan; Professor Wilbur Bowen of M. S. C.; Mrs. Henry B. Joy and Frank Scott Clark of Detroit; and Julia Buel Quirk of Ypsilanti.

The Scarab Club recently held a water color show in which the James Swan purchase prize of \$100 was awarded to Walt Speck for a "Still Life," "Snowy Street" by Arthur A. Marschner, and "Landscape," by Leon Maklinski, tied for the Albert Kahn second prize of \$50.

An exhibition of sculpture by Serge Yourievitch opened at the Ainslie Galleries on November 20th with a private view. Among the bronzes shown were "Dancer Nattova," busts of Thomas Hardy, Her Imperial Highness Grand Duchess Maria of Russia, Lady Paget, Princess Obolenski, Williams Burden and Madame H. Yourievitch. The showing included a group of bronze masks depicting emotions.

cago, announce that in addition to the works of Oliver Dennett Grover placed on view at their galleries on November 30, they are also showing groups of water colors by Rodin, by Arthur B. Davies, by Sargent and by Winslow Homer.

An exhibition of wax portraits by Ethel Frances Mundy is current in the Ackermann Galleries. Original drawings by Thomas Rowlandson may be seen there, also.



"WHEN EVENING COMES"

Twice prize winner in members exhibition at Grand Central Art Galleries receiving Jury award and "popular vote" prize

By HOVSEPPUSHMAN

OMAHA

The Art Institute of Omaha is now holding the Nebraska Artists' Eighth Annual Exhibition. The showing consists of painting, etching, decorative arts and sculpture by artists of Nebraska and Council Bluffs, Iowa. It will be on view through December.

MEMPHIS

At the Brooks Memorial Art Gallery during December a collection of portraits and landscapes by contemporary American artists, assembled by the American Federation of Arts, is being shown. A one-man exhibition is made up of seascapes and harbor scenes by George Pearse Ennis. Russia ikons from Corona Mundi will also be on view during this month.

Three one-man showings were featured during November.

DENVER

A valuable collection of Staffordshire china, lent by Dr. Charles F. Shollenberger, is now being displayed at the Museum.

Through the kindness of Mrs. J. F. Brown, the people of Denver are able to see and enjoy the fine collection of XIXth century paintings which she and her husband, the late Junious F. Brown, gathered together in their private gallery at 933 Pennsylvania Street.

The paintings in this collection which represent the Barbizon school are at present to be seen at the Art Museum. These are by Corot, Millet and Diaz. Most of the other pictures in the Brown collection are by masters of that American group which corresponds to the Barbizon, the so-called Hudson River school, also named from a district.

The work of an English artist who has found inspiration in the Colorado mountains was seen from November 18th to 30th at the Turner-Arnold Art Galleries, where Elsie H. Haynes displayed a group of fifty landscapes executed in pastel.

Now current at the art department of the University of Denver, Chappell School, are water colors by Elisabeth Spalding. Most characteristic is the artist's combination of clear tones in an effort to portray the movement of water, the undulations of the Manitou hills or of flowers in a meadow.

Until November 30th the Artists Guild held a showing of mountain landscapes by Frank Vavra at its galleries.

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